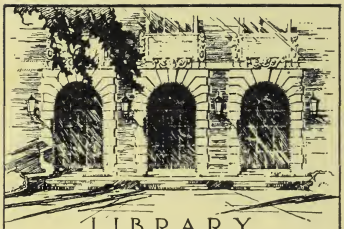

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Isar R.
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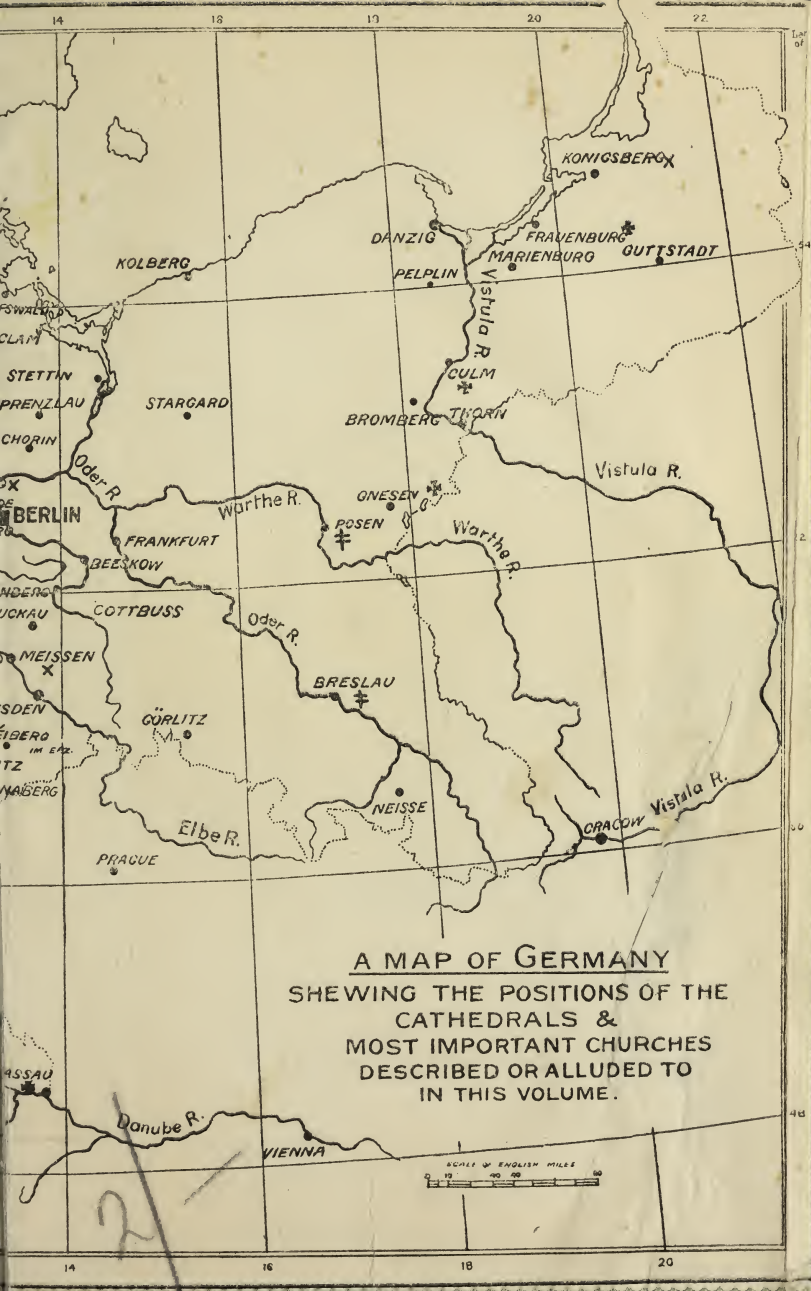
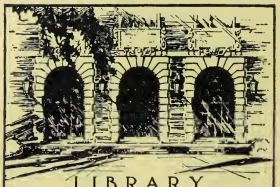
4
6
8
10
12
52
50
48



A MAP OF GERMANY

SHEWING THE POSITIONS OF THE CATHEDRALS & MOST IMPORTANT CHURCHES DESCRIBED OR ALLUDED TO IN THIS VOLUME.



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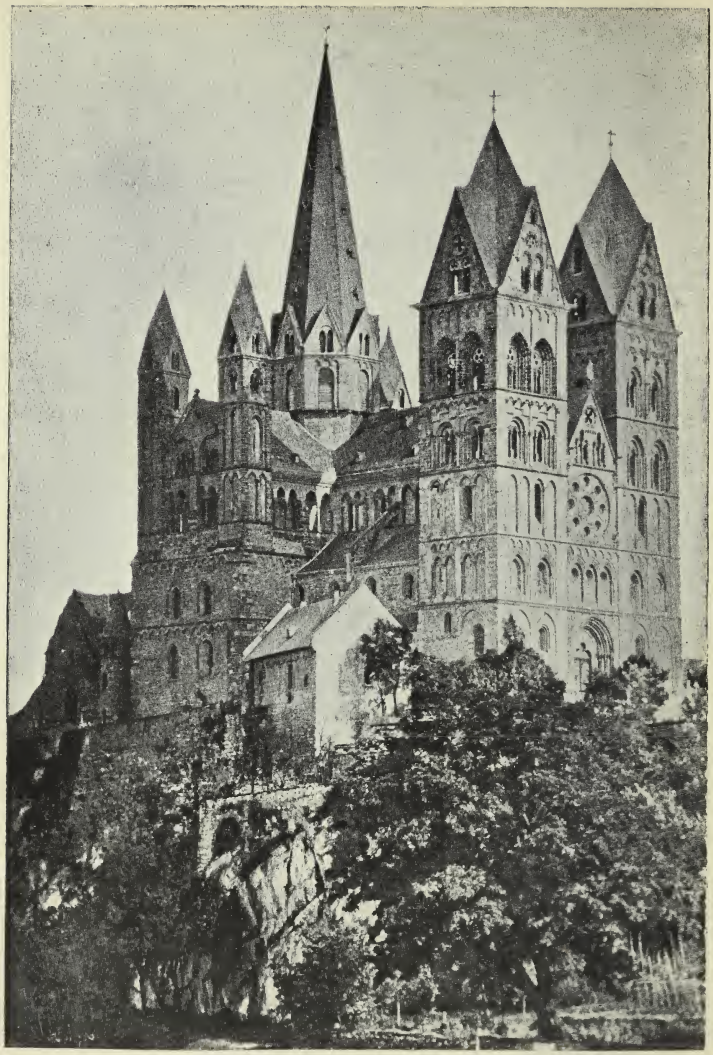

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CONTENTS

CHAP.		PAGE
I.	GENERAL SKETCH OF NORTH GERMAN AND RHENISH CHURCH ARCHITECTURE . . .	3
II.	THE BRICK ARCHITECTURE OF THE BALTIC PROVINCES	64
III.	SOME PECULIARITIES OF NORTH GERMAN AND RHENISH CHURCHES	94
IV.	THE FURNITURE AND FITTINGS OF GERMAN CHURCHES	123
V.	MÜNSTER	165
VI.	SOEST	189
VII.	PADERBORN	216
VIII.	A SUNDAY IN AN OLD GERMAN CATHEDRAL CITY.	239
IX.	HILDESHEIM	251
X.	HALBERSTADT	271
XI.	MAGDEBURG	293
XII.	NAUMBURG AND ERFURT	305
XIII.	COLOGNE	324

LIST OF ILLUSTRATIONS

	PAGE
ROSE WINDOW FROM ST. CATHERINE'S, OPPENHEIM *On the Cover*	
LIMBURG-ON-LAHN CATHEDRAL . . *Frontispiece*	
XANTEN. CHOIR OF THE COLLEGIATE CHURCH . .	8
THE DOM, AIX-LA-CHAPELLE	10
ST. QUIRINUS AT NEUSS	11
CHOIR OF THE CHURCH AT WERDEN	13
NAVE OF THE CHURCH AT BOPPART	16
CHURCH OF ST. MARY AT GELNHAUSEN . . .	19
STRASBURG CATHEDRAL, VIEW ACROSS THE NAVE .	21
SOUTH SIDE OF THE MINSTER AT HERFORD . . .	25
OSNABRÜCK CATHEDRAL FROM THE NORTH-WEST . .	27
NAVE OF THE DOM AT MINDEN	30
SOUTH-EAST VIEW OF THE MINSTER AT HERFORD . .	32
ST. REINHOLD AT DORTMUND FROM THE SOUTH-EAST .	39
SOUTH SIDE OF ST. BLAZIUS AT BRUNSWICK . . .	43
ABBEY CHURCH AT QUEDLINBURG	47
NORTH-WEST VIEW OF THE CHURCH AT GERNRODE .	49
CHURCH AT ARNSTADT	51

PAGE

INTERIOR OF THE CHURCH AT ZWICKAU . . . 55

CHURCH OF ST. ELIZABETH AT MARBURG . . . 57

LIMBURG-ON-LAHN CATHEDRAL, VIEW ACROSS TRANSEPT 61

LÜNEBURG. THE AM SANDE, WITH ST. JOHN'S CHURCH 67

THE DOM, LÜBECK, FROM THE SOUTH-EAST . . . 71

SOUTH SIDE OF THE CATHEDRAL AT RATZEBURG . . 75

ST. GEORGE'S, WISMAR, NAVE LOOKING EAST . . 77

TOWER OF ST. MARY AT DANZIG 83

NAVE OF THE CATHEDRAL AT HAVELBERG . . . 85

CHOIR OF THE CATHEDRAL AT HAVELBERG . . . 86

EAST END OF THE CHURCH AT JERICHOW . . . 91

SOUTH-EAST VIEW OF THE MINSTER AT BONN . . 99

ST. MARY-ON-THE-HILL AT HERFORD 101

MAYENCE CATHEDRAL FROM THE NORTH-WEST . . 105

ABBEY CHURCH OF LAACH 109

PARISH CHURCH OF SINZIG 110

ST. MARY AT WISMAR 114

ST. CATHERINE'S, BRUNSWICK 116

HALBERSTADT CATHEDRAL CLOISTERS 119

CRYPT AT GÖLLINGEN 121

ST. MARY AT GELNHAUSEN, ROODSCREEN . . . 125

ROODLOFT AT WECHSELBURG 126

INTERIOR OF THE DOM, LÜBECK 127

PART OF AN ALTARPIECE AT KEMPEN 130

THE DOMBILD IN COLOGNE CATHEDRAL . . . 132

PAGE

WEST DOOR OF THE CHURCH OF OUR LADY AT TREVES 135

THE FONT, LIMBURG CATHEDRAL 137

LATE GOTHIC METAL FONT AT WITTENBERG . . . 138

CANDELABRUM IN THE MINSTER AT ESSEN . . . 140

PULPIT AND ALTARPIECE, ST. MARTIN'S, BRUNSWICK . 142

INTERIOR OF ST. BLAZIUS AT BRUNSWICK . . . 149

ST. MARY, LÜBECK, NAVE LOOKING WEST . . . 161

ORGAN CASE, ST. MARTIN'S, BRUNSWICK . . . 163

SOUTH-WEST PORCH OF MÜNSTER CATHEDRAL . . 169

MÜNSTER CATHEDRAL, NAVE LOOKING EAST . . . 175

TOWER OF ST. MARY-OVER-THE-WATER AT MÜNSTER . 178

ST. LAMBERT AT MÜNSTER, INTERIOR 181

ST. LÜDGER AT MÜNSTER FROM THE SOUTH-EAST . 185

ST. PATROCLUS, SOEST 195

EAST END OF ST. PAUL'S, SOEST 205

SOUTH TRANSEPT DOORWAY, ST. PETER'S, SOEST . . 209

PADERBORN CATHEDRAL FROM THE SOUTH . . . 223

PADERBORN CATHEDRAL, THE SOUTH DOOR . . . 227

PADERBORN CATHEDRAL, THE NAVE 231

HILDESHEIM CATHEDRAL, THE NAVE 254

METAL FONT IN HILDESHEIM CATHEDRAL . . . 259

NAVE OF ST. MICHAEL'S, HILDESHEIM, LOOKING WEST . 265

THE NEUWERKS-KIRCHE AT GOSLAR 272

HALBERSTADT CATHEDRAL FROM THE SOUTH-EAST . 279

ROODSCREEN IN THE CATHEDRAL AT HALBERSTADT . 287

PAGE

ST. MARY AT HALBERSTADT 290

NAVE OF MAGDEBURG CATHEDRAL 297

CHOIR OF MAGDEBURG CATHEDRAL 301

SCREEN IN ARCHBISHOP ERNEST'S CHAPEL AT MAGDEBURG 303

NAUMBURG CATHEDRAL FROM THE SOUTH-WEST . . 306

NAUMBURG CATHEDRAL, WESTERN CHOIR . . . 309

NAUMBURG CATHEDRAL, WESTERN SCREEN . . . 311

ERFURT, THE DOM AND ST. SEVERUS 317

ERFURT, THE FRANCISCAN CHURCH 321

COLOGNE CATHEDRAL FROM THE NORTH-WEST . . 328

COLOGNE CATHEDRAL IN 1820 332

CHOIR OF COLOGNE CATHEDRAL ABOUT 1830 . . 336

NAVE OF COLOGNE CATHEDRAL LOOKING EAST . . 338

ST. MARTIN, COLOGNE, INTERIOR 343

SOUTH SIDE OF ST. GEREON AT COLOGNE . . . 345

INTERIOR OF THE DECAGON, ST. GEREON, COLOGNE . 347

CHAPTI

GENERAL SKETCH OF NOR
ARCHITECT

In my *Summer Holidays amon*
France, I dwelt—not, I trust,
upon the exquisite art seen in l
churches; upon the probably ur
their ground planning; upon tl
the sculpture; and upon that
tion "which has scooped thei
depth and darkness of Elijah'
out of the populous city grey
the midst of sailing birds and

Although many of the North
afford instructive lessons i
ancient prelates and ch
churches—a work that
whose progress was onl
day of coldness and in
to accord to the ma
history of Euro

Still, if I
ing

with many a pleasant memory
g home with me not a few hints

the religious wars in Germany
ury to the Peace of Münster
teenth, scarcely anything great
the political world of that
ad not an important share.
riod, if they did not originate
up with, the question of
s either too great or too little to
more or less of its influence.
hern Europe have the churches
ore of their mediæval furniture
rmany.
kable when we remember that
lasted from the first enunciation
les till the Peace of Westphalia
ween the Smalkeld League and
tavus Adolphus and Wallenstein,
North and the Catholic South.
vic monuments was stronger than
for those specimens of church
n which almost everywhere re-
n in the North, where the new
with more eagerness than else-
th but short shrift from the
d Calvin, the Dowsings and
lth, or the *sans culottes* of
nly have the better class of
erved what is ancient, but
rmation have added
aintings of scriptural
urse many of
t common
no

To North Germany, then, the student of mediæval furniture and church arrangement must go.

Here the altars stand—even in the Protestant churches—with their frontals, side curtains, candlesticks, crucifixes, and triptychs; here the great Rood still rests upon the high close screen, or hangs from the arch separating the nave from the choir; here the sacristies are stored with costly products of the goldsmith's art; here chasubles and copes, untouched since the Reformation, may be seen hanging in their presses; and here it is that choir stalls and sedilia, episcopal thrones, tabernacles for the Reserved Sacrament, organ-cases, coronæ and branches for lights, tapestries, altarpieces and pulpits, paintings and stained glass, are of such frequent occurrence that one fails to take note of them.

If we are to understand the various local peculiarities of German church architecture we must bear in mind that the country was a congeries of states, each with a style which became individualized within it.

In no European country are provincial localisms more strongly marked; indeed, in travelling about Germany, those conversant with its architectural peculiarities might tell where they were with tolerable certainty by the contours of the buildings.

During the first half of the thirteenth century Germany presented the peculiar spectacle of three distinct architectural styles being worked simultaneously, whereas in other parts of Europe the principles of the perfected Gothic had become settled, thus making the study of her ecclesiastical architecture a very fascinating, but at the same time a difficult and absorbing one.

That Germany had the pointed arch [1] as soon as France or England is not to be disputed, but she clung to circular forms so long after her familiar employment of it, oscillating between the two in a manner very

[1] It occurs in the western part of the nave of Paderborn Cathedral, which dates from 1140.

puzzling, that more discrimination is required in determining the dates of her buildings than those of any other European country.

Thus, in the great series of basilicas which line the Rhine from Neuss to Speyer; in the cathedrals of Limburg, Naumburg, and Bamberg, in St. Mary at Gelnhausen, and in those solemn old churches founded by imperial munificence in Westphalia, along the courses of the Weser, the Ems, the Lippe, and the Pader—Osnabrück, Münster, Lippstadt, Paderborn, Hameln, Herford, and Minden—we have that fusion of the round-arched and pointed styles to which the expression Transitional is so frequently applied, but erroneously, seeing that it led to no perfected one, as with ourselves and the French. Then, in the choir and transepts of Magdeburg Cathedral, in the west front of that at Halberstadt, in the western apse or "choir" at Naumburg, in the north porch of the Dom at Lübeck, in the triforium of that at Bremen, and in the apse of St. Thomas at Soest, we have an early Gothic style almost comparable in purity and grace with that of Lincoln and Worcester.

These are, however, isolated and therefore extraordinarily valuable examples, for the Germans, awakening from their Romanesque entrancement, had left the first stage of Pointed architecture almost, if not entirely, unused, stepping at once into the precocious attainments of the French, as evidenced by St. Elizabeth at Marburg, the abbey of Altenburg, and the church of Our Lady at Treves; all of which, in progress simultaneously with the "Transitional" and Earliest pure Gothic specimens above mentioned, may be referred to the first half of the thirteenth century. In the working out of the change from the imitation of the later work of the Romans into the style generally known as Romanesque, and thence into the Earlier and Later Pointed, each nation took its own course, and the architectural styles resulting from these changes widely differed in different countries.

All, however, seem gradually to approach nearer and nearer to one another, till towards the close of the thirteenth century, when all appear, though by different routes, to have arrived, in the main at least, at the same point ; and though some differences still existed, as might be expected from slight varieties in climate and materials and racial habits, the essential principles and elements of the style at that time were perfectly coincident in France, Germany and England.[1] This coincidence, however, was of short duration ; for from this point all again diverged, so that at the time of the final extinction of the style its national varieties differed as widely as at its commencement.

Of the several schools of German church architecture, the most interesting and important are, that of the Rhenish provinces ; of Westphalia ; of Saxony ; and of the sandy plains of the states washed by the Baltic, and watered by the Elbe and the Oder, with their tributaries the Havel and the Neisse—an immense tract of level country where, from the scarcity of stone, brick had very largely to be laid under contribution. Hanover, Bavaria, Suabia, and Silesia likewise present some interesting localisms.

Most English travellers commence their tour of the Rhine provinces with Cologne, but the ecclesiologist who does so is warned that he is leaving behind him several churches of high architectural interest and importance lower down that river. I would suggest the two following routes :—

Crossing by way of Harwich and the Hook of Holland, an excellent plan is to take the train from the latter to Antwerp, and thence to Maastricht in the Catholic Duchy of Limburg. From the great cruciform

[1] Although the fully-developed Gothic had gained the ascendency in Germany at this time, there is documentary evidence to assure us that in portions of the churches at Bonn, Coblentz and Gelnhausen, that grand national style which had been cultivated in the Rhenish provinces, and which had been abandoned just when it reached its highest excellence, was being employed.

church of St. Servatius, with its Romanesque nave, transepts and apsidal choir, triple western steeples, grand First Pointed south porch, coloured perhaps with too little reserve, and Middle Pointed cloisters, the ecclesiologist will derive his first impression of the

XANTEN.
(Choir of the Collegiate Church.)

Rhenish style; while the extraordinary rectangular turret-flanked west front of the church of Our Lady will prepare him for numerous examples of the same type of façade in Northern amd Central Germany. Leaving Maastricht, the journey should be pursued through

Venloo, striking the Rhine at Wesel, where the large five-aisled Late Gothic church of St. Willibrod will afford gratification. Thence a short railway ride in a northerly direction will bring the traveller to Xanten, whose collegiate church of St. Victor, Romanesque as to portions of its western towers, and complete Gothic as to its transeptless nave and choir, presents one of the best specimens of a North German Catholic church in which the mediæval arrangements have been preserved. The stained glass, the altarpieces, the tapestries, the choir stalls, the brazen screen before the high altar from which the Lenten veil was suspended, together with the excellent character of the architecture generally, all contribute towards an *ensemble* perhaps unequalled in this part of Europe.

Between Wesel and Cologne there are several large churches in the Rhenish style of the twelfth and thirteenth centuries, notably the Premonstratensian abbey church of Knechtsteden, most conveniently reached from Crefeld, and the collegiate churches of Kaiserwerth and Gerresheim within easy access of Dusseldorf. There are also several village churches of great age and interest, and many beautiful objects of ecclesiastical art scattered about in them, in this district, all of which will be found described, and many illustrated, in Clemens' exhaustive *Kunstdenkmäler der Rheinprovinz*, published at Düsseldorf in parts at from three to six marks apiece.

The alternative route is the more familiar one *via* Liege and Aix-la-Chapelle. As at Maastricht, so at Liege the architectural student will get his first taste of German Gothic, both round-arched and pointed; in St. Bartholomew's, with its twin-gabled towers surmounted by low quadrilateral spires; in St. Croix, with its western apse, octagonal and gabled steeple, and unclerestoried nave and aisles all vaulted at the same height; and in the aisleless lantern-like choirs of St. Martin and St. Denys. The Romanesque nave of St. Christopher's should not be overlooked. It gives a foretaste of the

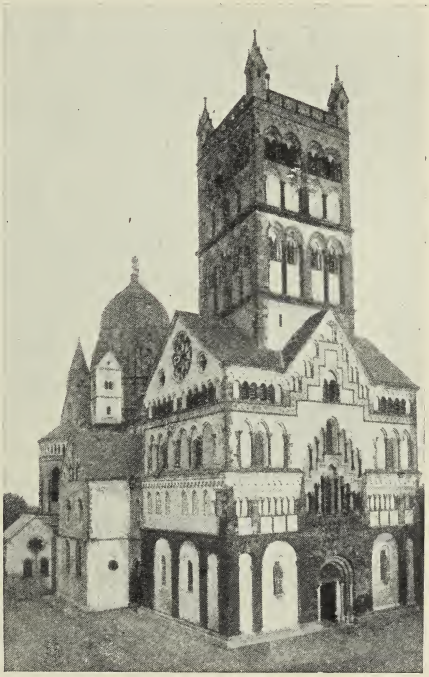
noble basilicas to be encountered at Hildesheim and elsewhere in Lower Saxony.

THE DOM.
(Aix-la-Chapelle.)

In the octagonal portion of the Dom at Aix-la-Chapelle, we have the stately tomb-house reared for

himself by Charlemagne in the last years of the eighth century.

Its external appearance has been modified by additions and accretions of succeeding centuries, but in the nucleus it is the main fabric of a building for which its great founder drew his inspiration through Ravenna, from ancient Rome; a building which in its turn became the great prototype of those circular and octagonal churches subsequently built all over Germany, but most of which have given way at various periods before some fresh impulse.



ST. QUIRINUS AT NEUSS.
(North-West View.)

From Aix-la-Chapelle the train should be taken to Neuss, by way of München Gladbach, the nave of whose abbey church is a typical specimen of Rhenish Gothic, when, early in the thirteenth century, the round and pointed arch were striving for the mastery. At the east end of the nave is a very noble raised crypt of Romanesque architecture, and on it stands a lofty aisleless

apsidal choir in the style of the latter half of the thirteenth century. If it were in England we should class it as a specimen of the Transition from Early English to Decorated, as exemplified in the Angel Choir of Lincoln and the nave of Lichfield; but though graceful, this choir at Gladbach is lacking in the virility of the English examples.

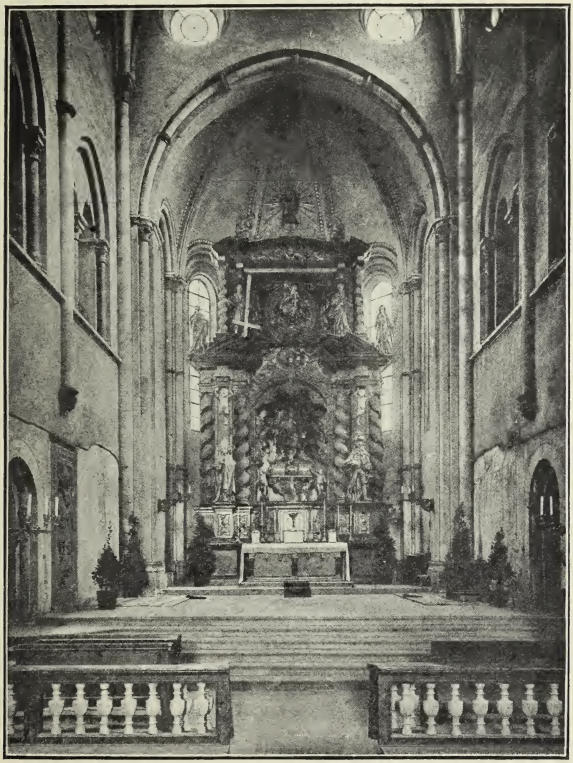
The old walled town of Neuss will be found an admirable *point de départ* for Werden and Essen in one direction, and for Cologne in another. Its church of St. Quirinus is not large, but it is very lofty, and may be accepted as an admirable specimen of the Rhenish style at the beginning of the thirteenth century.[1] It comprises a western tower and short transepts; a nave with spacious *Männerchor* or triforium, and clerestory; transepts and eastern limb all apsidal; and an octagonal central tower open to the church and forming a lantern. A fine crypt extends beneath the greater portion of the church beyond the nave, and the manner in which it is raised, necessitates a somewhat steep ascent to the high altar. Such an arrangement largely contributes to the solemn and at the same time picturesque character of the interior.

My first impression of it at dusk on a summer's evening, crowded with children at their Office of Benediction, heavy with the odour of incense, and resounding to the music of several simple hymns accompanied by a deep-toned organ, has never been effaced.

With St. Quirinus at Neuss, the church at Werden, on the line to Essen, may be compared. Here we have the short, lofty nave, the deep triforia, the peculiar Rhenish fan-shaped window, and the western and central steeples, the latter gabled on each of its eight sides and supporting a metal spire. At Werden, however, the transepts are rectangular, and between the central tower and the apse there is an eastern limb of one bay. Both these

[1] Several fine views and sections of this church are given by Sulpice Boisserée in his *Denkmäler der Baukunst am Nieder Rhein.*

churches are most interesting, and correspond to the pure Pointed churches that were rising contemporaneously on French soil, though in detail, and in the tenacity of



CHOIR OF THE CHURCH AT WERDEN.

their designers to the round arch, they are half-a-century behind their neighbours.

The Minster at Essen, a little to the north-east of Werden, will repay a journey. Founded in the middle

of the ninth century by Bishop Alfred of Hildesheim, it remained until its suppression in 1803, the church of a Benedictine nunnery whose abbess was always a princess of the Empire. It is made up of several parts, and owing to the numerous and perplexing strata that time has deposited on its original nucleus, presents an intricate problem for solution. Bishop Alfred's portions embrace an open court connecting the church with the baptistery —now represented by a complete Gothic church of three naves—and the nuns' choir of three sides with deep galleries similar in style to the octagonal part of the Dom at Aix-la-Chapelle. Next we have a Middle Pointed nave and aisles of the same height but of inferior architectural interest; then two bays—that of the transept and eastern limb—of a Romanesque church of about the middle of the eleventh century, and beyond this a two-bayed, square-ended sanctuary in much better complete Gothic than the nave, and, like it, unclerestoried. The three divisions of this retrochoir all terminate in the same line, like many Yorkshire churches, a peculiar feature being the manner in which the tall round columns of its two bays are brought slightly forward, probably with the idea of imparting a quasi-apsidal effect. Extending from the second eleventh century bay to the extremity of the retrochoir is a raised crypt partly of the tenth and partly of the eleventh centuries. The door to it faces the nave; on either side is a flight of steps conducting to the choir, and between them stands that grand seven-branched candlestick presented by the abbess Matilda, who ruled the house from 974 to 1011, of which there is a copy in the Museum at South Kensington.[1] The whole church with its cloister is most interesting, and the treasury, stored with crosses, monstrances, reliquaries, and gorgeously-bound office books, will afford the greatest delight to students of mediæval *orfèvrerie.*

The nuclei of such churches as St. Maria in Capitolio

[1] See illustration on page 140.

and the Apostles at Cologne—whose prototypes are found in Pavia and Bergamo—the abbey of Laach, and the colossal cathedrals of Mayence, Worms and Speyer, are much older than those external features which so justly command our admiration. I refer to the octagonal dome-like towers crowning the intersections ; the slender turret-like steeples at the re-entering angles ; the grandly gathered up apses with arcaded galleries just under their eaves ; the transepts, sometimes apsidal, and sometimes occurring at both ends of the building; and that peculiarly German feature, the "western choir," of apsidal form. All these features might have reached still further and striking developments had not the style suddenly yielded, towards the close of the first half of the thirteenth century, to the invading French influence.

Then we are confronted with another grandly-dimensioned series of churches which, were it not that documentary evidence is available to assure us to the contrary, we should, if we were to encounter them in France or England, assign to the middle of the twelfth century, whereas they belong indisputably to the first half of the succeeding one. Such are several of the churches already alluded to on the Lower Rhine : St. Cunibert at Cologne, only completed in 1248, in which year the foundations of the present cathedral choir were laid ; St. Martin and portions of the churches of St. Andrew and the Apostles, also in Cologne ; the Minster at Bonn ; the churches of Andernach, Sinzig, St. Mary at Coblentz, Boppart, and Bacharach, and portions of the cathedrals at Mayence, Worms and Speyer. Then, on or near the Lahn and Main—tributaries of "that mighty river which bore the tide of Southern civilization into the heart of Europe"—we find the imposingly-situated cathedral of St. George at Limburg, the elegant church of St. Mary at Gelnhausen, and the double-apsed Dom at Bamberg.

It was under the fostering care of the Swabian or Hohenstauffen line of Emperors that the Romanesque

architecture of this part of Germany attained its highest excellence, but particularly during the reign of Frederic Barbarossa (1152–1190), who even while engaged in

NAVE OF THE CHURCH AT BOPPART.
(Rhenish style of early 13th century.)

ravaging the Lombard cities in his efforts to subjugate Italy, enriched those on the banks of the Rhine with stately buildings, in which the detail points to an intimate connection between the two countries. Henry

VI., the successor of Barbarossa, died in 1197, leaving his son Frederic, a minor, under the guardianship of Pope Innocent III. At that time the rival Pope—Gregory VIII.—was supporting the claim to the empire of Philip of Hohenstauffen, the brother of Henry; and Innocent procured the election of Otho IV. of Brunswick in his stead. From 1198 to 1206, a terrible war raged between these rival claimants, during which many of the architectural monuments of the previous age were so damaged as in some instances to require almost entire reconstruction, among them being the churches of Neuss, Bonn, Cologne, Remagen, Sinzig, Andernach, and Coblentz. It is necessary to mention this, as so many of the churches on or near the Rhine date their reconstruction from the cessation of this internecine strife. From their style, they might, as I have said, be taken for works of the middle of the twelfth century, but their designers, naturally proud of their grand national style as exemplified in such as had escaped destruction, were quite content with it, and, like their neighbours in the southern parts of France, gave themselves up to its still further refinement, many of the details being carried to a point of elaboration far in advance of some of our best Norman specimens.

"While in other countries the Romanesque features faded gradually away before the new style of architecture, Rhenish Germany clung to them to the last, and abandoned them with manifest reluctance; as if that mighty river, that bore the tide of Roman civilization into the heart of Europe, had infused into the nations through which it flowed, a veneration of Roman memorials; with a wish to preserve and perpetuate them, by establishing, according to the principles of their construction, a kindred and lasting style of their own."[1]

Indeed, it was not until the thirteenth century was well advanced that the magnificence of Amiens, Rheims,

[1] Petit's *Remarks on Church Architecture*, vol. i., p. 150.

Troyes, and a host of other grand churches that were rising on contiguous French soil, forced the Germans to an attempt at rivalry in the choir of Cologne, which, based closely, but by no means slavishly, upon the best French models, must for ever stand a monument of indomitable will, of science, and of stylistic orthodoxy.

The great artistic disturbance evinced in these Rhenish churches of the late twelfth and early thirteenth centuries has been most lucidly explained by Sir Gilbert Scott in his Lectures on Mediæval Architecture.[1]

"In Germany," says Sir Gilbert, "the change from the round to the pointed-arched style had been resented, while both in France and England it had been worked out to maturity. At the opening of the thirteenth century, German architecture consisted of a highly refined variety of Romanesque, with the partial use of the pointed arch, chiefly where suggested by constructional necessities. This, during the first quarter or more of the century, developed itself into an Early Pointed style, strictly German, and holding out promises of great force and originality,—promises which were frustrated by the sudden inroad of French Gothic about 1250, after which, though Germany took a course still very much her own, it was in a great degree severed from her noble early tradition, and emanating from the French graft, rather than from the original stem."

I have already observed that the Germans had the pointed arch as soon as France and England, but it was used so sparingly, and so frequently in conjunction with the round arch and other Romanesque details, that in the Rhenish provinces it is difficult to meet with a building in the pure Early Gothic style since the destruction of the graceful little church of Sion at Cologne, early in the last century.[2]

[1] Vol. i., p. 141.

[2] Fortunately, Sulpicius Boisserée, one of the pioneers of the Gothic Revival, in Germany, had made careful drawings of this little church, whose style closely resembles our Early English of 1190–1250. They will

CHURCH OF ST MARY AT GELNHAUSEN.
(Rhenish style of 13th century.)

The two churches approaching most closely to this ideal are the decagonal portion of St. Gereon at Cologne (1219–1227), and the elegant hexagonal chapel of St. Matthias at Cobern, on the Moselle (*c.* 1230), both of which, while emulating the First Pointed of France in regard to detail, nevertheless preserve a strictly national character in the mass. The same remarks apply to the churches of Limburg, Gelnhausen, and Offenbach-am-Glau—a beautiful fragment consisting only of transepts with an apse on the eastern side of each, an apsidal choir, and an octagonal tower at the intersection—in all of which, though the pointed arch may be said to have gained the ascendency, the outline and general effect of each is, taken in the mass, Romanesque; while the employment, as at Bonn, Sinzig, Boppart, Neuss, Werden, and München Gladbach, of a peculiar fan-shaped window; of the doorway, composed of a flat lintel within a pointed arch; of the shallow trefoil-headed wall arcading; of the gabled apse; and of the octagonal central tower, also gabled and crowned by a spire sometimes having double the number of sides, indicates that these designers were not wholly insensible to the more sparkling contours of the Early Pointed Gothic.

By the time the thirteenth century had entered upon its seventh decade, the principles of Complete Gothic had fairly established themselves, not only along the Rhine, but throughout Germany. It must, however, be confessed, that with many examples to the contrary, the Complete Gothic of that country conveys the impression that it was the work of those who, while they achieved

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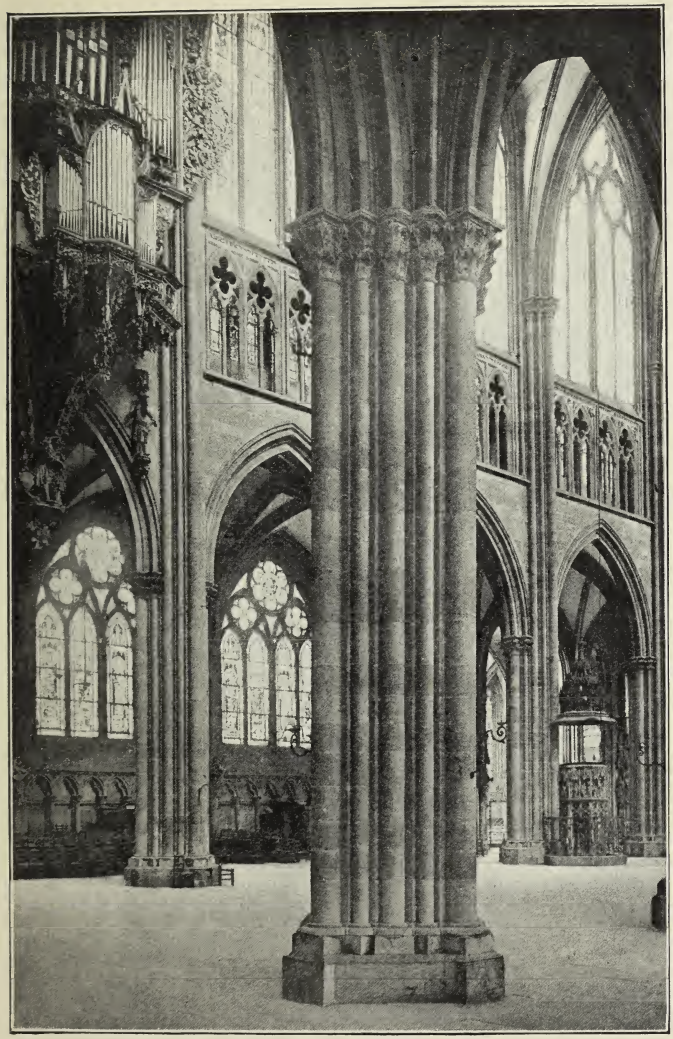
be found in his *Denkmäler der Baukunst am Nieder Rhein*, as well as those of another grand Rhenish church, destroyed about the same time (1810)—the Cistercian abbey of Heisterbach, near Nieder-Dollendorf, on the left bank of the river.

This church, of which only the apse remains, must have been one of the grandest specimens of the "Transitional" style in the district. In external appearance it would seem to have resembled the great contemporary French Cistercian abbey church at Pontigny.



STRASBURG CATHEDRAL.
View across the Nave.
(German complete Gothic, of middle of 13th century.)

it, understood it but imperfectly, and were therefore insensible to its higher principles.

Among the Rhenish churches in course of construction during the earlier and best phase of the Complete Gothic style (1270–1350), the choir of Cologne Cathedral and the collegiate church of St. Victor at Xanten stand pre-eminent for grace and refinement. The apsidal choir of the Minster at München Gladbach, and the square-ended one of that at Essen, are also good; but they are surpassed in every way by the Cistercian abbey church of Altenberg, a few miles from Cologne, which represents the same system of design that is so universally admired in that "glorious work of fine intelligence." Cistercian severity is proverbial, and it could not be overcome even in Germany, where, at all times, there was a tendency towards redundance of ornamentation.

At Altenberg the severe element manifests itself chiefly in the glazing of the windows, which is formed entirely of patterns, no effigies or groups being permitted. Commenced in 1255, the graceful choir was completed about ten years later, but the remainder of the work dragged on for another century and a quarter, though the Geometrical form of tracery was rigidly adhered to throughout.

The Early fourteenth-century Minorite church at Cologne, reputed to have been built by the cathedral workmen in their overtime, is a typical work of its class, comprising an aisled and clerestoried nave and choir under one line of roof with a light flêche to mark the junction. The ruined chapel of St. Werner at Bacharach, with its tall graceful windows; St. Mary, at Oberwesel, renowned for its rood screen and sumptuous altarpiece; the side chapels in Mayence Cathedral; St. Catherine's at Oppenheim; portions of the Minster at Freiburg im Breisgau; the nave and western façade of Strasburg, and the greater part of Metz Cathedral, may be cited as *admiranda* among the Earlier Complete Gothic churches of the Rhine Provinces.

St. Willibrod's at Wesel, the collegiate church at Cleve, and that at Duisburg, all lying north of Cologne, are imposing but later specimens of the style.

We now turn to Westphalia, whose numerous and large churches, however curious in themselves, and therefore interesting to the architectural antiquary, do not, on the whole, rise to a very high order of individual merit. Still, their comparatively inedited character, their number, their proximity to each other, their great antiquity, and the almost entirely unaltered state in which many of the oldest of them have descended to our own day, entitle them to a separate classification.

The merits of the larger churches in Westphalian Prussia, and the type and individuality of the smaller ones, deserve more attention than they have hitherto received at the hands of English ecclesiologists. Perhaps from their being unknown, they have remained unknown.

But to those who prefer to leave the beaten track, a little tour in Westphalia will introduce much that is novel and pleasing, such of the larger towns as Münster, Osnabrück, Dortmund, Soest, Lippstadt, Paderborn, Minden, Höxter, and Herford being replete with architectural interest; and the student or dilettant who can make himself at home for a few days in any of the above-named centres will soon discover that they form admirable *points de départ* for places of less importance, many of the villages presenting specimens of church architecture which, if not always of the highest order, will be found to contain some interesting or instructive local feature.

To those conversant with the German language and desirous of investigating the ecclesiastical architecture of this province with greater particularity, a perusal of Lübke's *Mittelalterliche Kunst in Westfalen* will be found useful. Unfortunately, there is no translation of this painstaking work, which, although published in 1853, never reached a second edition. Since then, many of

the Westphalian churches have passed through the hands of the restorer, but in essentials they remain as when the book was written.

Westphalia contains three cathedrals of Charlemagne's foundation, Münster, Osnabrück and Paderborn, besides several conventual churches of great size, and to the ecclesiologist and the student of localisms is chiefly interesting from its being the home of a type of church which subsequently became so popular throughout the country.

I refer to the *Halle* (hall) or *dreischiffige Kirche* (three-naved church), in which the clerestory being absent, the aisles reach the same altitude as the nave.[1] Internally such an arrangement is always productive of a great appearance of height and spaciousness, and, in the later phases of Gothic, where the vaulting rises from pillars without the intervention of capitals, creates an arboresque effect of which the wooden roof deprives such of our ancient churches as were built without clerestories. We, however, by giving a separate gable to each aisle have avoided that comprehensive mass of roofing so common in Germany, and which, unless mitigated by a series of gables above the aisle windows and returned round the ends—as in the Brunswick churches—became an unsightly object totally destructive of architectural beauty. The church of St. Severus, at Erfurt in Saxony, which comprises five aisles of equal height beneath one mountainous mass of roofing, is a singularly unpleasant example of this treatment. Occasionally, as in the Dom at Erfurt, and in the minsters of Essen and Hameln, the aisle roofs are joined to that of the nave by a series of hipped gabled ones, and the effect is by no means ungraceful.

[1] This type of church does not seem to have found much favour in the Rhenish provinces, whose proximity to France led, no doubt, to the employment of the clerestory. The church of the Minorites at Aix-la-Chapelle, St. Leonard at Frankfort-on-Main, and the churches of St. Quentin and St. Stephen at Mayence may, however, be taken as sufficiently illustrative.

This *Hallenbau* first appeared in Westphalia early in the Romanesque period, as evidenced in the little chapel of St. Bartholomew at Paderborn—built by southern artists, under the auspices of Bishop Meinwerk during the first thirty years of the eleventh century. The nave of St. Ludger at Münster and the churches of Balne,

SOUTH SIDE OF THE MINSTER AT HERFORD.
(The typical Westphalian "hall" church.)

Idensen, Kirchlindt, and Methler are much later; while of Transitional specimens the naves of St. Nicholas at Warburg, the nave and transepts of the Grosse Marien Kirche at Lippstadt, St. Maria in Hohe at Soest—a small but exceedingly instructive building, St. John at Billerbeck, where the clustered shafts of the arcades

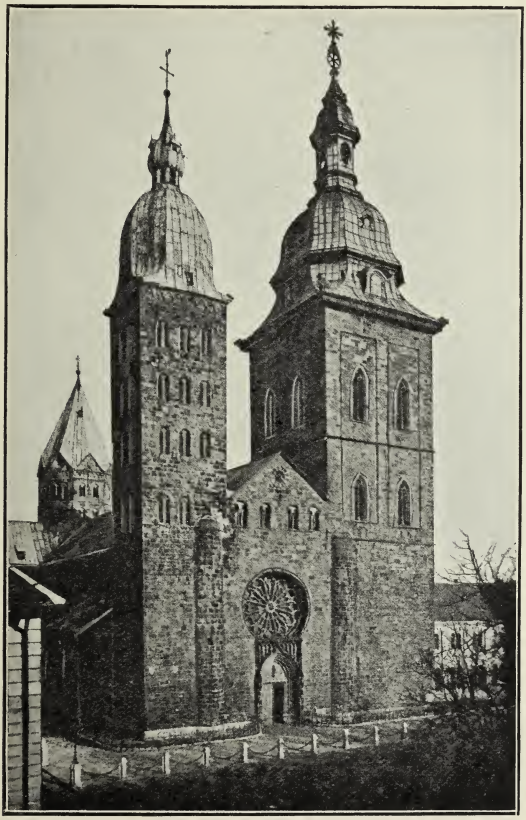
approach our Early English in gracefulness, the two churches at Ober Marsburg, and that of Barsinghausen, are interesting, and their workmanship, of its kind, good. The most imposing examples of this class of building belong to the middle of the thirteenth century, and among these must be singled out as specimens of uncommon grandeur, the minsters at Herford and Hameln, St. Nicholas at Lemgo and the nave of the cathedral at Paderborn. Such structures as these, and also the clerestoried cathedrals of Münster and Osnabrück, are curious architectural puzzles. All were in progress during the thirteenth century, and from this date they ought to be in the pure Pointed style, but they are all so completely Transitional that in France it would certainly be said there was a mistake of quite a century in their dates. The Rhenish architects were slow in their development of mediæval architecture, but the Westphalians were nearly half-a-century behind them.

To the latter part of the thirteenth century must be assigned the nave of St. John's at Osnabrück, built in an early style (but with traceried windows) to harmonize with the lancet character of the square-ended choir, and the nave of the cathedral at Minden, one of the richest and best specimens of its age and class in Westphalia. Then to the first quarter of the fourteenth century belongs the graceful church of St. Mary on the Hill at Herford, while somewhat later are the colossal nave of the Marien Kirche at Osnabrück, the Wiesen Kirche at Soest, St. Lambert at Münster, the two churches at Bielefeld, the Stifts Kirche at Lemgo, St. Martin at Minden, and a host of others.

For a tour of from ten days to a fortnight in Westphalia, I would suggest the following route :—

The steamboat from Harwich to the Hook of Holland reaches the latter at about five o'clock in the morning. Thence a pleasant railway ride through Rotterdam, Utrecht, and Zutphen brings the traveller about midday to Osnabrück, a capital *point de départ.*

This charming and quiet old Westphalian city contains a cathedral and two other churches of little inferior



OSNABRÜCK CATHEDRAL
(From the North-West.)

interest. The former is an imposing, but not very lofty, cruciform structure, chiefly in the Transitional style of

the end of the twelfth century, with later additions. The nave, whose west end is flanked by towers, one Romanesque (the relic of a much earlier building), the other Complete Gothic, and each surmounted by a quaint metal cupola of post-Gothic date, is separated from its aisles by pointed arches arranged in pairs between each great pier supporting the main arches of the pointed vault. These coupled nave arcades are spanned by a semicircular one, but the wall space between them is not pierced. There is no triforium, the clerestory of coupled round-headed windows almost immediately surmounting the arches opening into the aisles. Outside, the clerestory is relieved with an almost continuous arcading, having rather an Italian air. From the crossing rises a dignified octagonal tower, gabled on each side, and surmounted by a sixteen-sided spire of metal. The choir, square-ended, and originally aisle-less, is lighted on each side by a tall triplet of round-headed windows, the unpierced wall arcades below them being, however, pointed. Until the fifteenth century each transept had an apse on its eastern side, but these were removed, and aisles and a procession path given to the choir without piercing its sides or east end. This procession path likewise terminates rectangularly, and from it two small contiguous chapels open out. Some window tracery in these ambulatories is of remarkably good Geometrical Decorated character.

At the time of my last visit to Osnabrück three years ago, the choir, transepts, and nave aisles were just emerging from the hands of the fresco painter, and a gorgeous Byzantine Gothic choir screen, recalling that in St. Mark's, Venice, had been erected. The general effect of the completed portions was extremely good, and the modern stained glass in the eastern triplet of lancets struck me as being some of the best of my acquaintance in Germany.

There is an extensive late Romanesque cloister, over-restored, and therefore yielding in interest to the as yet

untouched Decorated one attached to the collegiate church of St. John, also cruciform but without central tower, and although dating from the middle of the thirteenth century, by no means so advanced in style as contemporary churches in France and England. Here we have a "hall" interior, the nave being divided from its aisles by very simple pointed arches springing from square piers with a slender shaft niched in each of the four corners. The aisles are gabled above their traceried windows. The short eastern limb is square ended and lighted by a very English-looking triplet of lancets. The western façade has a noble pair of towers—one is surmounted by a low quadrilateral spire, the other by a fantastic cupola, but both have, in spite of their later Gothic date, quite a Romanesque appearance viewed from a distance. The rose window between them is magnificent, and together with the towers, cloister, and sacristy, dates from the early part of the fourteenth century. The cloister is strongly reminiscent of that at Lincoln. Here are some finely-carved stalls and a triptych over the high altar of rich late mediæval workmanship. The treasury, like that of the cathedral, contains several objects of great value and interest, including a magnificent Late Gothic processional crucifix.

St. Mary's has an early tower surmounted by one of those fantastic spires that were so commonly added to the German churches in the seventeenth and eighteenth centuries. The gigantic unclerestoried nave, whose aisles are continued alongside the tower, is of excellent Complete Gothic character, and, with a little extra length, would be the finest thing of its kind in this part of the country. The clerestoried choir, with its three-sided apse and arches springing from circular columns, is strongly reminiscent of Tewkesbury. The aisles are continued round the apse, but without chapels, and with hardly pleasing effect exteriorly.

From Osnabrück a railway ride through typical Westphalian scenery brings us to Minden, delightfully situated

on the Weser. The quondam cathedral, in Catholic hands, is most interesting. It comprises a nobly pro-

NAVE OF THE DOM AT MINDEN.
(Late 13th century.)

portioned, unclerestoried late thirteenth century nave of four bays, three of them very wide, and one, the most

western, very narrow, sandwiched in, if I may so speak, between a western façade in the rude Romanesque of about 1060, and transepts and eastern limb of the early part of the thirteenth century, beyond which is a three-sided apse with tall transomed windows of much later date. The nave aisles are gabled, and lighted by enormous windows, in whose geometrical tracery the architect has fairly allowed himself to run riot. One of these windows is shown in the accompanying illustration.

The piers supporting the nobly-moulded arches of the nave are very fine specimens of German Complete Gothic work. The transepts and choir recall the Rhine churches as their prototype in several details, notably the large cusped circle lighting the upper part of the walls in the latter. A doorway admitting to the cloisters from the south aisle of the nave should not be overlooked. It is a perfect gem, and when I last saw it was untouched by the restorer. The church is rich in mediæval *instrumenta*,[1] including two carved wooden triptychs, one of which, dating from the thirteenth century, and having for its central subject the Coronation of the Virgin, must be one of the earliest altarpieces of this kind extant.

There are several other churches in Minden, all Protestant, but rich in furniture of various dates. St. Martin's will interest the architectural student on account of the manner in which its Complete Gothic "hall" interior has grown out of a Romanesque clerestoried one.

The three-sided apse of this church, with its tall windows of two lights traceried with a large trefoil, is most graceful, and of its kind quite a model, though a more steeply gabled roof would improve the *ensemble*. St. Mary's has large traceried windows in its transversely gabled aisles, seemingly in emulation of those in the cathedral, though somewhat deficient in virility. The

[1] An old print of the interior of the Dom at Minden shows it with the high close roodscreen, having an altar between its two doorways. It was in all probability removed after the secularization of the church in 1803.

dark-brown stone of which most of the churches in Minden are built is very agreeable to the eye.

Hameln, with its solemn minster of St. Boniface, recalling Minden in some particulars, is next reached; and

SOUTH-EAST VIEW OF THE MINSTER AT HERFORD.

thence *via* Lemgo, a spirit-soothing old town with two imposing churches of the unclerestoried type, a short railway journey, changing carriages at Lage, brings us to Herford, or as it is written in the old chronicles,

Hervorden, a most agreeable place from which to excursionize.

Picturesquely situated upon two little streams, tributary to the Weser, the Aa and the Werre, Herford grew up around a Benedictine nunnery founded by Louis the Pious in 798.

Its abbess, like those of Essen and Quedlinburg, always a lady of rank, was a member of the eighth or Westphalian circle of the Imperial Estates, was invested with a certain amount of territorial jurisdiction, and in this capacity was called upon to furnish one horseman and six foot soldiers to the Imperial forces.

In 1530, the doctrines of Luther and Melanchthon were introduced into Herford with the usual results. The then reigning abbess, Anna von Limburg, turned Protestant, and the house was "reformed," but not dissolved, continuing in this curiously Lutheranized state, with its abbess reigning over her little territory, until the break-up of the old German Empire in 1803, when the community was scattered.

The last abbess, Markgräfin Frederika von Brandenburg Schmedt, survived the dissolution until 1808, and at her death the royal court of Prussia went into mourning for a fortnight.

One of these Protestant abbesses forms an interesting link between Herford and the present royal family of England. This was Elizabeth von der Pfalz, the first of a troop of children born to Elizabeth, daughter of our James I., and Frederick, Prince Palatine of the Rhenish Provinces.

For the nuptials of this subsequently unhappy and landless pair, large sums were lavished upon scenic decorations, poetry, and music, for the union was regarded as a great political event, since it would connect the English royal family with some of the chief Protestant courts of Europe.

But in an evil hour, and at the instigation of his wife, Frederick accepted the crown offered him by the Pro-

testants of Bohemia, a dignity which, followed as it was by the loss of the battle of Prague, fought by the Catholic forces under his Emperor, Ferdinand II., he enjoyed but for one winter, thus earning for himself the sobriquet of "The Winter King."[1] The era of chivalry not having quite died out, the Princess Elizabeth, then one of the most beautiful women, inspired enthusiasm in the breasts of English poets and German princes. Sir Henry Wotton apostrophized her in those graceful stanzas, commencing—

> "You meaner beauties of the night,
> That poorly satisfy our eyes
> More by your number than your light,
> You common people of the skies;
> What are you when the Moon shall rise?"

while Christian of Brunswick, in his enthusiasm for her, and wearing her glove in his hat, engaged in the spirit of a crusading knight in that most unchristian of wars, called from its weary length, the Thirty Years' War, earning for himself by his spoliation of the Westphalian churches and monasteries the title "Gottes Freundt der Pfaffen Feindt" ("God's friend and priests' foe").

[1] *Comes palatinus palans sine comite.* He was pursued with satirical songs and caricatures. Elizabeth Stuart, a strict Protestant, ever seconded the projects of her husband, whose inaptitude for government was speedily discovered by the Bohemians. His introduction of the French tongue and customs into his court created great dissatisfaction among his subjects, and this was increased by his encouragement of the attacks made from the pulpit by his chaplain, Scultetus, upon the Utraquists and Lutherans, and by the demolition of crucifixes, pictures and other ornaments in the churches of Prague. He died, November 29, 1632, of horror, it is said, on receiving news of the death of his friend and protector, King Gustavus Adolphus of Sweden, in the battle of Lützen. His widow resided for many years at Rhenen, near Utrecht, mourning for her husband, whose place of burial was unknown, for her brother Charles I. of England, and for her unfortunate children.

On the restoration of her nephew, Charles II., she came to England. Charles had the politeness to grant Elizabeth a pension, but she did not long enjoy it, dying after a life of great vicissitude at her residence, Leicester House, Leicester Fields, February 13, 1662. She was buried four days later in Westminster Abbey. Pepys, who waited upon Elizabeth of Bohemia at the Hague, May 17, 1660, describes her as "a very debonnaire, but a plain lady."

Of the large family born to the Prince and Princess Palatine, Rupert and Maurice were conspicuous figures in our great Civil War.

Louise, the second daughter, embracing Roman Catholicism, took the veil and died abbess of Maubuisson, while Sophia, the youngest, by her marriage with Ernest Augustus, Duke of Hanover and first Elector of Brunswick Lüneberg, became the worthy link between the Royal Houses of Hanover and Stuart, by the accession of her son George to the throne of England in 1714.

Sophia's marriage took place two years before the recall of Charles II., but the birth of a little prince, great-grandson of one English king, and son of the first cousin of the restored monarch, passed unnoticed in England amid the general joy which accompanied his return.

Elizabeth's early training fell into the hands of her grandmother, Louisa Juliana, a daughter of the great William of Orange, and from the accounts left by her sister Sophia, it would appear that she was "the clever woman of the family," having a predilection for philosophy and science, and corresponding with Descartes, William Penn, and other celebrities of her day.

Desirous of leading a single life, she obtained in 1661 the abbacy of Herford, a quiet, unostentatious independence to which she had long aspired.

Here she made herself generally beloved by numerous acts of kindness dispensed around her in the little territory over which she held sway, and dying February 11, 1680, was interred in the choir of the stately minster, which rising from a charmingly foliaged square recalling the close of an English cathedral, possesses more than a passing interest for us, from its association with one who was the eldest sister of the ancestress of our Hanoverian line of kings.

Of one of the predecessors of this grand church, which testifies to the pious munificence of successive abbesses, only a small portion remains—the western part of the

choir, which from its workmanship appears to date from the twelfth century. The minster as we see it now is mainly a work of the thirteenth century, that Augustan age of church architecture, when the re-edification of every class of religious edifice was being prosecuted with the utmost vigour all over Northern Europe. To this period must be assigned the imposing nave, completed in 1275 under the abbess Pinnosa. Subsequently the south side of the nave was much altered in appearance by the extension of two of its bays to form chapels, one being carried out beyond the transept, which, following the old Westphalian custom, projected little if at all outside the line of the aisles. In the fifteenth century, under the abbess Anna von Hunoltstein, the Romanesque choir, which hitherto had doubtless terminated in an apse, was lengthened, the fenestration of its southern wall altered, and the whole finished with a square end, lighted by a large flamboyantly traceried window whose appearance would have been improved if kept a little higher up in the wall.

To the same period the present Late Gothic aspect of the west front between the towers may be referred. In 1492, the south-western tower reached its present dimensions, and the structure assumed much the same appearance externally that it now wears.

The nave of this minster at Herford is one of those structures that render German church architecture so chronologically puzzling, for here we have a building in progress at the same time as the churches of Our Lady at Treves and St. Elizabeth at Marburg—works entirely emancipated from the Romanesque element—displaying the round and pointed arch in juxtaposition, and in such a manner as to lead any one not acquainted with the idiosyncrasies of the North German architects to class it with such Transitional specimens as the cathedral at Sens and the choir of Canterbury, whereas in conception it is at least half-a-century later.

Herford is in fact only one of the numerous churches

in Germany affording sufficient evidence that the architecture of that country was one of fits and starts and conceits, not of growth, and replete with the contradictions and eccentricities necessitated by such a condition. Was this want of natural growth of one style out of another a German invention in the true sense of the word? Or was it, as the result of the sudden conversion of a slow and sluggish people to the beauties of foreign work, a resolute and hearty attempt to make the style their own by the infusion of national peculiarities? I opine the latter. No style was ever invented. The growth of architecture has always been gradual and systematic, and it is possible that Germany may have refused to follow the lead of France and England in art until their superiority was so great as to make it an absolute matter of necessity, and that then an attempt would be made to impart a national character to what had been in the first place borrowed.

As one of the earliest and most grandly conceived buildings of the unclerestoried "hall," or "three naved" (*dreischiffige*) class, this minster at Herford is entitled to admiration. In several particulars it bears a very close resemblance to the cathedral at Paderborn, for which it doubtless served as the model, as the works at Herford must have been in a very advanced state, when, in 1263, the fire occurred at Paderborn necessitating the almost total reconstruction of that cathedral.

At Herford we find the north and south aisles equipped with the same series of dormers so magnified as to produce a continuous serrating of gables, and without which the huge mass of roof, covering both nave and aisles, would appear intolerably heavy; the windows placed high up in the walls; the spacious aisles divided from the nave, with which they are commensurate in height, by the same imposing pillars, composed of a cluster of shafts around a cruciform core; the dome-like vaults, and the long square-ended choir. The north side of this vast church is especially valuable from its

having descended to us in an unaltered condition, but the cloisters and other conventual buildings which abutted upon it have completely vanished, their destruction having taken place on the suppression of the house in 1810.

Internally, from absence of crypt, the minster at Herford is not so picturesque as Paderborn Cathedral, but it contains several interesting items of furniture, including the mediæval font, and some late Renaissance choir stalls.

The church of St. Mary on the Hill, a "hall" structure curiously roofed, *i. e.* transversely from gable to gable, is a pleasant walk out of the town. It should on no account be missed, as the window tracery here is among the most beautiful of its date (1315–25).

In the apse of St. John's is some valuable old stained glass.

Leaving Herford, the next Westphalian city of architectural importance is Paderborn, but as it will be found described at some length, as well as Soest and Münster, in subsequent chapters, passing reference to it is only necessary in this place.

From the last named, a short railway journey brings us back to Osnabrück, thus completing a very interesting circular tourette.

There are, however, two Westphalian towns to which I would draw the attention of those interested in provincial localisms—Lippstadt and Dortmund. The former lies between Paderborn and Soest. Here, besides three other churches of inferior interest, is the Grosse Marien Kirche, a ponderous cruciform structure with a western tower surmounted by a dome, which in its turn supports a fantastic spire; an unclerestoried nave and transepts in what we should call the Transitional style; slender towers with quadrilateral spires on the eastern sides of the transepts; and a Late Gothic choir of that unpleasant kind in which, the clerestory being absent, the aisles are continued round the three-sided apse with,

externally at least, most ungainly effect. Indeed, I know nothing in the whole range of Late German Gothic art more clumsily designed, or so irremediably ugly as this choir of St. Mary's at Lippstadt.

ST. REINHOLD AT DORTMUND.
(From the South-East.)

Dortmund, which the traveller can take on his way from Soest to Münster instead of *via* Hamm, has four churches of considerable interest. St. Mary's, St. Rein-

hold's and St. Peter's are in Lutheran hands; the Dominican church is Catholic.

St. Mary's, pure Romanesque as to its nave, has no transepts, but a lofty lantern-like choir in Late Gothic terminating in a three-sided apse. The nave has lean-to aisles and clerestory, but the expanse of wall between the pier arches and the clerestory is of most extraordinary dimensions, being intended, there is no doubt, for pictorial enrichment. Against it on the north side is the organ in a magnificent case titubating in style between Gothic and Renaissance, and alone worth a visit to Dortmund.

St. Reinhold's has a very Early Pointed nave truncated by the fall of the tower in the seventeenth century; transepts, also Early Pointed; and a deep lofty choir like St. Mary's, with transomed windows rich in ancient stained glass. Both this church and St. Mary's will afford great delight to the student of mediæval church furniture, containing, as they do, tabernacles for the Reserved Sacrament, painted altarpieces, pendent crucifixes, choir stalls, metal fonts, brass lecterns, and chandeliers. The Dominican church, a spacious fourteenth-century building of the "hall" class, with a deep apsidal choir, has also some graceful iron and brass coronæ for lights, and an altarpiece painted by the brothers Victor and Heinrich Dünwegge (*c.* 1521).

St. Peter's, conspicuous by its lofty crocketed spire, enshrines a carved altarpiece of unusually grand dimensions with two wings on either side the central portion, enriched both on their inner and outer sides with paintings.

The country lying between Westphalia and the North Sea, although doubtless fruitful in small churches interesting to the student of localisms, presents few of great size or architectural importance. Of these the most worthy of notice are, perhaps, the cathedrals of Bremen and Verden, two episcopal sees of great an-

tiquity, but both protestantized at a very early stage of the breach with Rome.

The nave of the Dom at Bremen shows a very simple Romanesque arcade of the eleventh century, surmounted in the thirteenth by a triforium almost equalling our own Early English in purity. On the south side these triforium arcades, which correspond in width with the bays below, are blocked, the aisle on that side being a low lean-to one. In the sixteenth century those on the opposite side were opened out into an aisle made commensurate in height with the nave, but in praise of whose architecture little or nothing can be said, the external elevation being one of the worst and weakest productions of Late German Pointed. With its two tiers of meagrely traceried windows and feeble pinnacled buttresses, it reminds one of our "Commissioners' Gothic" of seventy years ago. The west front is flanked by gabled towers supporting tall metal spires, which assist in composing a rather fine group in conjunction with the low Rhenish-looking octagon built of late years at the junction of the nave and choir with the transepts. Like many episcopal churches of its age, the Dom at Bremen was furnished with two choirs, one being to the east of the transepts and the other between the pair of western steeples. Whether the western choir had an apse I am not in a position to state with confidence, but the eastern one terminates rectangularly. In North Germany the square end seems to have been a by no means uncommon form in the early part of the thirteenth century, to which period this portion of Bremen cathedral must be assigned. It occurs elsewhere in Bremen than in the Dom.

A grand interior is that of St. John's. It forms on the plan nine squares supported by four noble piers quite Angevine in character, and all the vaulting is of the same height. There is thus a perfect square of magnificent proportions, with these imposing groups of columns in the middle. It is possible that Mr. J. P.

Seddon had St. John's at Bremen in mind when designing his very striking church of St. James at the south end of Great Yarmouth.

The cathedral at Verden is a much more modestly dimensioned edifice than that of Bremen. Of the original church, the west front, with its low pyramidally capped towers, appears to be the sole remnant, the nave and choir having been rebuilt on the *Hallenbau* plan, in Complete Gothic times, with elongated windows filled with fairly good tracery in what we should style transition from Decorated to Perpendicular. The arches, stilted in the apse, spring from tall cylindrical columns, around which slender ones cluster. The choir aisles are continued round the apse, internally with pleasing effect, but outside such an arrangement in connection with an unclerestoried building is, as usual, most ungraceful, since it entails a ponderous mass of roofing.

Ground of far greater interest to the student of church architecture lies just to the east of Westphalia after passing Hameln. Here, comprised within an irregular trapezium sloping in a south-easterly direction, is a group of cities replete with interest, not to the ecclesiologist alone, but to the admirer of the grand, the beautiful and the picturesque — Hildesheim, Goslar, Brunswick (from which the Cistercian abbey of Riddagshausen and the Benedictine one of Königslutter, each a noble specimen of Early German Gothic, should be visited), Magdeburg, Halberstadt, Gernrode, Quedlinburg, and Zerbst. Each being within a short journey of the other, a charming tourette may be arranged among these places.

The ecclesiastical remains of Hildesheim are extremely numerous, not only from its former importance as the see of a territorial bishop, but from the fact that several of its rulers were great patrons of architecture and the auxiliary arts, as testified by the valuable collections amassed in the sacristies of the cathedral and churches of the city. The interior of the former was ruined during the

eighteenth century by the Italian mask which the vitiated taste of that epoch threw over it, but the carefully restored churches of St. Michael and St. Godehard may be seen in all the simplicity of their Romanesque style, which in this district of Germany is of a lighter and better order than that of Westphalia. It differs considerably, too, from the Rhenish School.

SOUTH SIDE OF ST. BLAZIUS AT BRUNSWICK.
(Romanesque of 1173, with upper western screen façade of 1280—1300.)

At Goslar there is much good rich Romanesque work, particularly in the Neuwerks Kirche—a peculiar feature of this and other churches in that place being the tall western screen façade or wall connecting two turrets, which, rising far above the roof-line, was perhaps intended by the builders of these edifices to impart an air of greater importance to them when viewed from

a distance. The late Romanesque apse of this church is most graceful.

The western screen façade—first encountered in the Low Countries at Maastricht—occurs on a very imposing scale in four of the Brunswick churches, viz. St. Blazius or the Dom, St. Martin's, St. Andrew's, and St. Catherine's. Situated as the city is in a flat country, the appearance of these four great façades as the visitor approaches it is singular in the extreme.

St. Blazius is a simple solemn Romanesque pile, with an interior rendered picturesque by the elevation of its choir above the nave upon a crypt, and gorgeous by the frescoes with which almost every available space is covered. To the nave a five-aisled character has been given by the addition in Late Pointed times of an outer aisle, divided, in the case of the northern one, from the original aisle by simple cylindrical columns with pentagonal capitals. Slender shafts are twisted round these, imparting to the whole a singularly lithe and limber character. The main arcades have very plain square piers, each angle of which is scooped out to receive a slender shaft, a very frequent type of column in the Romanesque of Northern and Central Germany.

In the clerestory, the windows are round-headed ones in couples, but the pair at the east end on either side was removed, most likely in the thirteenth century, to give place to a very wide trefoil-headed opening, somewhat too large for the position. All these windows are filled with modern stained glass in an archaic style, the effect, taken in conjunction with the elaborate wall and roof decoration, being extremely rich. Indeed, it is difficult for the visitor to realize that he is in a Lutheran church. (See illustration on p. 149.)

The western screen façade of St. Blazius is, like those of most of the other churches in the city, of a rich Gothic character, but the octagonal turrets flanking the portion rising above the roof-line, albeit shorn of their original height, seem much better proportioned to the building

than those of St. Catherine's[1] and St. Andrew's churches in the same city. These are structures of the "hall" class, and really of very noble proportions, but seeming low from the preternatural elongation of their façades, whose upper portion is usually relieved by a large unglazed window of the most exuberant Middle Pointed character beneath a gable. Commensurate in depth with one side of the flanking turrets, an extremely pretty effect is sometimes produced by the interlacing tracery of this central portion of the façade which serves as a belfry.

To the student of the manner in which work of the fourteenth and fifteenth centuries has supplemented or has been engrafted upon Romanesque, the two great basilicas of Henry the Lion at Brunswick—St. Blazius' and St. Martin's churches—are most interesting and instructive. In their original late twelfth century state they must have presented a very similar appearance. Each had a west front of the local type rising high above the body of the edifice and flanked by pinnacled turrets; an aisled and clerestoried nave, with round-headed arches and windows, but pointed vaulting; transepts, choir, and apse. At St. Blazius the alterations were effected at two different periods, viz. in 1340 and 1469—by removing the walls of the aisle as at Hildesheim Cathedral, and adding an extra one in the style of Pointed then prevalent, the original basilican outline remaining almost *in statu quo.* At St. Martin's the change was so radical that at a first glance the church appears to belong exclusively to the Complete Gothic period. The arcades opening into the lean-to roofed aisles were, together with the clerestory, entirely removed, and the walls of the aisles carried up to the level of the reconstructed nave arches, thus converting the church from a basilica into one of the "hall" class.[2] With its tall aisles and richly-traceried gables

[1] A view of the façade of St. Catherine's will be found on page 116.

[2] In this church the nave arcade, like that at St. Blazius, was composed of round-headed arches arranged in pairs between each great vaulting pier,

surmounting the windows and continued round the apse; with its beautifully sculptured Priest's, Baptismal, and Bride's doorways; and its graceful chapel of St. Anne, —a domed octagon projecting from the south side of the nave—St. Martin's groups very charmingly with the late fourteenth century town-hall. The western screen façade alone escaped the general alteration, and therefore remains a very valuable example of its age and class. St. Blazius had such a façade, but the upper portion of it was destroyed by lightning only a year after its completion, and was not restored until late in the thirteenth century. Even now the turrets remain unfinished, but even in this state it looks very imposing. A late example of one of these "screen façades" is encountered in the cathedral of Magdeburg, a church of the first class, and in every way befitting the dignity of an archiepiscopal see which had six bishoprics—Naumburg, Merseburg, Meissen, Brandenburg, Lebus, and Havelberg—suffragan to it.

The same feature likewise occurs in the cathedral at Halberstadt, one of the most beautiful Complete Gothic clerestoried churches in North Germany, as well as in three other of the churches with which this delightful old city is enriched.

Within easy reach of Halberstadt is Quedlinburg, where the commandingly situated church of the Castle—formerly the residence of the Abbess, who, like those of Essen and Herford, was a princess of the Empire—forms one of a remarkable series of basilicas which seem to have had those of early Christian Rome for their prototypes. With it may be classed the Liebfrau Kirche at Halberstadt, the churches of St. Michael and St. Godehard at Hildesheim, and the conventual churches of Gernrode and Hecklingen, all of them works of this class

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and springing from square columns with niched angle shafts. If the reader will refer to the illustration of St. Martin's on page 163, he will observe the manner in which the responds of these coupled arcades were left when the great works of reconstruction took place.

of from tenth to twelfth century Romanesque. As a whole, Quedlinburg is perhaps less valuable than Gernrode or Hecklingen, in that its original Romanesque eastern limb and apse has been supplanted by one in the Complete Gothic style, not of the highest order, but endowed with great dignity by its elevation upon a crypt at the summit of some two-and-twenty steps above the floor of the nave.

ABBEY CHURCH AT QUEDLINBURG.
(Nave looking East.)

Besides the two flat-roofed basilicas of Gernrode and Hecklingen—also accessible from Halberstadt—Saxony, upon whose architecture we must now dwell for a brief space, contains numerous specimens of the Romanesque style. Most of these are in an excellent state of preservation, while some are in ruins.

To the tenth century belong the churches of Ilsenburg (950), Frose (954), and Drübeck (995); to the latter part of the next century St. Nicholas at Eisenach and St. Ulrich at Sangershausen may be referred; and early in the twelfth was begun (*c.* 1105) the great Cistercian

church of Paulinzelle, with its parallel-triapsal choir, its transepts, apsidal on the eastern side of each, and its eight-bayed nave, now, alas! nearly all ruined Already of great length, it was considerably extended westward between 1150 and 1160 by the addition of one of those gigantic ante-naves or narthexes constituting so important a feature of such Burgundian monastic churches as Vezelay and Tournus, and with one of which the *ci-devant* magnificent abbey church of Cluny was provided.

In Saxony a similar arrangement existed in the church, likewise ruined, of Thalburgsel (*c.* 1130–1140), where the doorway leading from the narthex into the nave proper was styled the *Himmelspforte* (Gate of Heaven). There are, however, sufficient remains of these two great abbatial churches to permit of our forming an idea of their former splendour, and to place beyond any doubt the leading features of two structures which in architectural magnificence emulated the Burgundian examples above alluded to.

Ranging from 1130 to 1190 is an exceedingly interesting and but little known cluster of later Romanesque buildings, among which must be named Vessera (1130), Laussnitz (1140), Zinna (1170), Wechselburg (1174), Dobrilugk (1180–90) and the church on the Petersberg near Halle. Then we have such gems as the cloisters at Ilsenburg, the double castle chapels of Landsberg and Conradsberg, the west front of the church at Geithayn, with its pair of steeples almost overtopped by the gigantic Late Gothic church in its rear; the chapel of the Holy Sepulchre at Görlitz; the splendid doorway of the Neumarkt's Kirche at Merseburg; the Golden Portal at Freiburg on Unstrutt; and the crypts of Merseburg, Zeiz, Gernrode, Göllingen, and Naumburg.

The Romanesque architecture of Saxony, developed as it was in a purer and more independent manner, is, generally speaking, of a much more refined character than that of Westphalia, recalling in certain details the

NORTH-WEST VIEW OF THE CHURCH AT GERNRODE.
(With apse and rectangular façade)

Byzantine of the Roman basilicas, while the eastern elevations of the churches of Gernrode, Hecklingen, Querfurt, and Wechselburg are reminiscent of Lastingham in Yorkshire, to take a solitary example. All these churches bear a very striking resemblance to one another, being cruciform in plan, with a small apse projecting from the eastern side of either transept, in addition to the main apse, which, as a rule, is less high and broad than the choir proper, and from which, as a feature, it is quite distinct.

Considerable variety is observable in the arches and columns of the Saxon Romanesque churches, from the Doric simplicity of St. Ulrich at Sangershausen, where the work reminds one of the Norman work in St. Alban's Cathedral, to the more exuberantly ornamented arcades of Gernrode, Paulinzelle, and Thalbürgsel. The triforium rarely appears. An example, however, occurs on a dignified scale at Gernrode and Arnstadt, while at Hecklingen—where the piers supporting the simple round arches are alternately a cylinder and an elongated square block with a slender shaft niched in each angle—a triforium has been contrived within the south aisle of the nave upon pointed arches somewhat after the manner in which galleries used to be thrust between the arcades of English naves in Georgian days. This triforium at Hecklingen—a most interesting and, I believe, unique arrangement—communicates with a deep western gallery or internal narthex, extending into the nave to the depth of the first two bays, besides the short space flanked by the western steeples. Such deep western galleries are of frequent occurrence in German churches to which some collegiate or conventual body was attached.

The church of Hecklingen is interesting to the student of sculpture, who will be gratified by the angelic figures which fill the spandrels formed by the arches of the main arcade. The roofs throughout the building, except, of course, those of the apses, are flat, and of the simplest

wooden character; indeed, roofs of this description in the Romanesque Saxon churches built between the tenth and thirteenth centuries seem to have been the rule.

CHURCH AT ARNSTADT.
(Showing admixture of Romanesque, Early, and Complete Gothic.)

Stone roofs are, however, found at Sangershausen and Dobrilugk, which appear contemporaneous with the buildings themselves, but in such churches as Gernrode,

Quedlinburg, the Liebfrau Kirche at Halberstadt, and at Hecklingen, we find no preparations for future groining.

The Liebfrau' Kirche at Arnstadt has a twelfth century Romanesque nave, vaulted in the thirteenth. Here the graceful banded vaulting shafts and the pointed groining ribs contrast strangely with the simple severity of the nave elevation, which, in this instance, comprises a triforium stage of good dimensions.

At Wechselburg the late groining must be considered a very questionable improvement, as, prior to its introduction, that church—remarkable as possessing a rood-screen of very early character, curiously located at the chord of the semicircular apsis—must have presented a typal specimen of a Saxon Romanesque basilica.

As in other parts of Germany, the round arch lingered long in Saxony after its disappearance from the architecture of France and England. This is exemplified in the nave of the Dom at Naumburg (1205–1240), where the vaulting arches and those of the arcades are pointed, while the round arch is retained in the clerestory and transepts. This and the western steeples of St. Blazius at Mühlhausen afford, *inter alia*, interesting illustrations of a style which, did it lead to any perfected one, we might denominate Transition, but which, as I have already pointed out, is perhaps more appropriately styled "German National of the first half of the thirteenth century."

The western portions of the ruined church at Mildenfurt must have presented one of the best and purest specimens of Early German Gothic free from Romanesque influence, if Puttrich's restoration of it in his "Architecture of Saxony"[1] is to be credited, but it is difficult to point to any specimens of pure Early Gothic art in Saxony more extensive or important than the choirs of St. Blazius at Nordhausen and the church of Nienburg on the Saale; the Marien Kirche at Grimma;

[1] *Denkmäler der Baukunst des Mittelalters in Sachsen.*

the western choir of the Dom at Naumburg, and the vaulting shafts and roof of the nave at Arnstadt.

Examples of the Complete Gothic, whether in its Geometrical or Flowing phase, are not wanting in Saxony. To a high place must be assigned the elegant cathedral of Meissen, so charmingly placed on an eminence above the Elbe, a short distance below Dresden. Its elongated aisleless choir, terminating in a graceful pentagonal apse, dates from about 1235; the nave, one of the most pleasing structures of the "hall" class in Germany, is referable to the period comprised between 1312 and 1342, and with its beautiful arches and groining ribs, starting from slender attached shafts, is suggestive at a first glance of our own Bristol Cathedral.

Somewhat similar in style is the lofty five-aisled nave of St. Mary at Mühlhausen, a structure in which, viewed from the north-east, the various parts blend most charmingly. There are transepts—not, however, projecting beyond the line of the nave aisles, with their picturesque series of gables—and then comes the choir, to which the five-aisled arrangement does not extend. Each choir aisle terminates apsidally, as does the main choir, which shoots out beyond them, thus completing a very satisfying architectural group.

The nave of the church at Nienburg, on the Saale, is another of the *Hallenbau* class, and, with its tall piers, composed of a cylindrical and four slender shafts, was no doubt copied from that of St. Elizabeth at Marburg.

The choir of the Frauen Kirche at Arnstadt, where the columns are formed of clustered shafts, may also be cited as a favourable example of Complete German Gothic in its earlier phase.

At Erfurt, the grandly-situated lantern-like aisleless choir of the Dom, its triangular northern portal, and the adjacent sacristy, are beautiful works of the fourteenth century. The unclerestoried nave of the fifteenth century is not altogether satisfactory, but in the cloisters

the work of more than one phase of Complete Gothic may be studied with profit and delight. In juxtaposition is the church of St. Severus, constituting with the Dom an imposing assemblage of architecture, but not happy when it comes to be closely examined, consisting, as it does, of a nave with double aisles comprised beneath one mountainous mass of roof.

Down below in the town, which, by the way, abounds in charming bits of architecture, ecclesiastical and civil, are the three great churches of the Dominicans, Franciscans, and Augustinians. The two former lie parallel, with the length of a street between them, the most remarkable points of each being the height of its lean-to aisles, the clerestory, and the immensely long unbroken stretch of roof. The graceful octagonal bell turret at the side, denoting where the nave joins the choir, is a feature characteristic of the restrictions under which these three remarkable structures were built.

These two great Erfurt churches and that at Schulpforta, of which an excellent view can be had from the train shortly after leaving Naumburg in the direction of Erfurt, afford almost the only instances of the use of the clerestory during the Complete Gothic epoch in Saxony. Rare as this feature is in churches of the latter part of the thirteenth and the first half of the fourteenth centuries, it disappears altogether from those of the two succeeding ones, among which must be mentioned the three noble and spacious churches at Halle, St. Andrew at Eisleben, St. Mary at Bernburg, St. Nicholas at Zerbst (with its nine-sided chevet), St. Peter at Görlitz, St. Mary at Zwickau, and St. Anne at Annaberg. The two churches last named must be considered the most substantial and majestic built during the decadence of Gothic art in Germany. Generally we perceive in German Gothic of the fifteenth and sixteenth centuries an exuberant fancy which too often outran discretion, an intense love for the picturesque, and a strong predilection for creating difficulties in order to

enjoy the pleasure of surmounting them, that rarely, if ever, makes itself felt in English Perpendicular.

INTERIOR OF THE CHURCH AT ZWICKAU.
(Specimen of the Late Gothic of Saxony.)

However much we may wonder at the works produced in Germany at this epoch, we cannot fail to recognize that religious feeling was giving way to human ingenuity,

and that the whole vigour and beauty of the art were becoming worn out at last by the incessant striving after new and fantastic combinations.

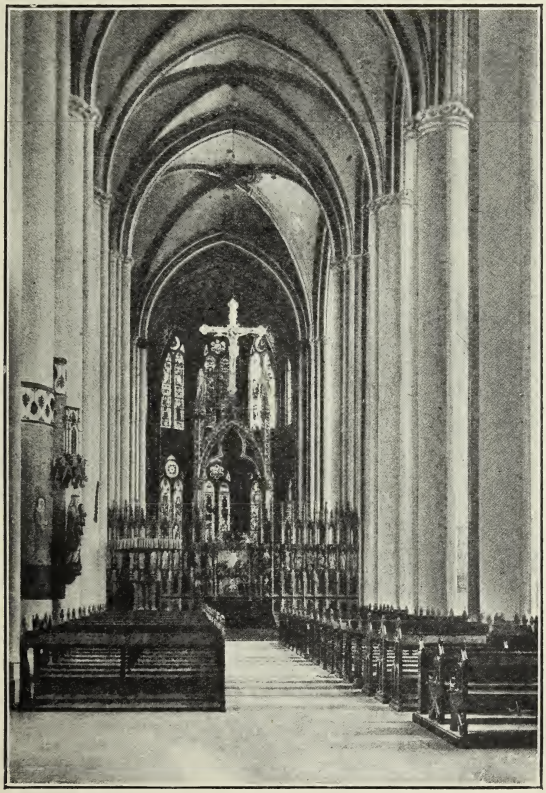
In most of the great Saxon churches built at this period the clustered or compound column is replaced by the capless octagonal one into which the vaulting ribs either die off as at Zwickau, Annaberg and Görlitz, or are brought down on to small corbels, as in several of the Magdeburg churches, St. Ulrich at Halle, St. Andrew at Eisleben, and in one of those built by the Mendicant Orders at Halberstadt.

Much of the Late Gothic work in Saxony is, however, very charming, among the *admiranda* being the south transept doorway of St. Mary at Mühlhausen, one at Jena, and the west front of the church at Saalfeld.

In Hesse are the interesting churches of Haina, Frankenberg, Grünberg, Wetter, Alsfeld, Wetzlar, and Friedberg, for all of which that of St. Elizabeth at Marburg has in part served as a model. This elegant edifice was built to contain the shrine of St. Elizabeth of Hungary, and also to serve as a church for the Knights of the Teutonic Order, by the Landgrave Conrad, her brother-in-law and their Grand Master. St. Elizabeth was canonized March 27, 1235, and the church was commenced August 12 of the same year. It was finished in 1283 and the Knights continued to use it from that time till 1809, when the Order was dissolved, but pilgrimages to the shrine were stopped in 1539 by order of Philip, the Protestant Landgrave of Hesse.

The twofold object which the founder had in view was skilfully seconded by the architect. For the accommodation of the Knights he provided a long choir extending across the transepts and fenced off from the nave and the western arch of the crossing by a tall roodscreen. This was made without doors in order the more effectually to separate the choir of the Knights from the pilgrims who should flock to the shrine of St. Elizabeth in the north transept, and for whom an altar was

specially erected in the nave on the western side of the above-mentioned screen. This it still *in situ*, surmounted



CHURCH OF ST. ELIZABETH AT MARBURG.

by the rood and its attendant figures, and is one of the most remarkable in the country.

Built of a grey-red sandstone, agreeable in colour, and in a good state of preservation, St. Elizabeth's at

Marburg is important as being one of the earliest specimens of German Gothic perfectly free from Romanesque influence, and on that plan of a nave and aisles of the same height which subsequently became so popular.

No doubt the architect was inspired by such great contemporary French churches as Amiens and Rheims, but its German origin is proclaimed by its transverse-triapsidal plan and in that double-storeyed arrangement of windows which inclines one, at a first view, to the belief that the aisles are subdivided by constructional galleries after the manner of the Rhenish Männerchöre. Such, however, is not the case, the noble columns—cylindrical ones with fine slender shafts attached—soaring up isolated from the floor. There is no central tower, the roofs of the nave, transepts and aisleless choir meeting in a flèche, but at the west end there is a pair of towers surmounted by stone spires whose outline is hardly graceful. The style of the church itself is what we should term Transition from Early English to Decorated, as evidenced by the absence of foliations from the lights and circles of nearly all the windows, but in the west doorway we have a strikingly beautiful specimen of German Complete Gothic.

To an English eye the jambs appear wanting in enrichment, the mouldings between the shafts being absent, but the arch itself is the *ne plus ultra* of mediæval refinement, with its double row of fresh, bright, stone-foliaged ornaments, and its exquisitely sculptured tympanum. This latter is diapered, half of it with the vine and half with the Rosa Mystica, amid whose gracefully trailing branches and tendrils the Blessed Virgin holding the Divine Infant is embowered, and towards whom on either side an angel tosses a thurible. Little inferior in beauty to this western doorway of St. Elizabeth's at Marburg is the southern one of the church at Friedberg, one of those pieces of detail work in which the Germans showed themselves

adepts. Its pointed arch is surmounted by a straight-sided canopy flanked by pinnacles, and between it and the square head of the actual doorway is a sculpture of our Lord with two figures—probably those of the Blessed Virgin and St. Joseph—in adoration. There are no jamb-shafts, the moulding being composed of a continuous series of forty small four-leafed ornaments which produce an effect of much richness. An exquisite engraving of this doorway is given by Moller in his *Denkmäler der Deutschen Baukunst.* The Marburg church stands quite free with an open thoroughfare all round it, and its general appearance is very graceful, the hipped gabled roofs covering the side aisles contributing towards this result, which, had the one-span roof usually adopted in churches of the unclerestoried class been employed, would have been much less so. The upper tier of windows is divided from the lower by a projecting cornice, forming a passage-way right round the church and cutting through the intervening buttresses. This was probably introduced for the convenience of processions when the relics of St. Elizabeth were displayed in pre-Reformation days to the assembled pilgrims below. The stained glass in the windows of the eastern apse, the stone reredos—a most valuable example—the foliaged ornament upon the shrine of St. Elizabeth, and the roodscreen are, quite apart from the church itself, deserving of the most careful study.

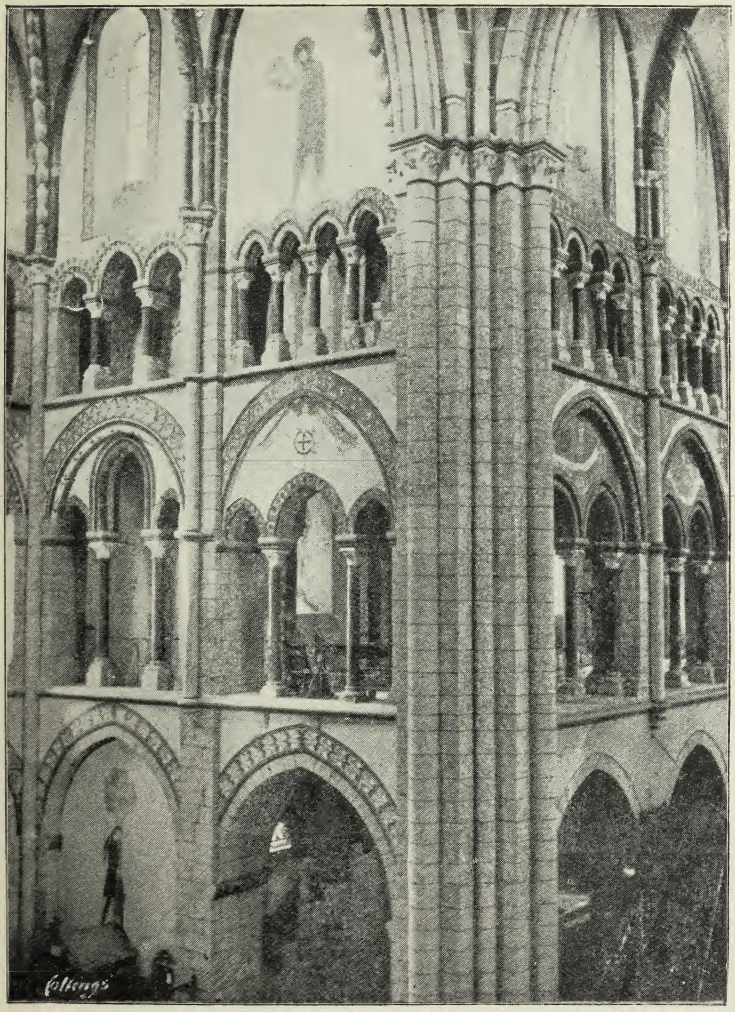
In the contiguous Duchy of Nassau is the cathedral of St. George, at Limburg on the Lahn, whose commanding situation on the summit of a perpendicular rock on the south bank of the river raises it above the town and every adjacent object, reminding one not a little of our own Durham.

Begun in 1213 and finished in 1242, Limburg Cathedral is indisputably, both within and without, a monument without a rival of that mingling of the round-arched and pointed Gothic to which Rhenish Germany held with such tenacity long after the disappearance of the former

from the architecture of other localities and countries. Indeed, so thoroughly typical a building of its age and class is Limburg Cathedral that I have selected a view of it, taken from the north-west, as a frontispiece to this volume.

The plan of this church is simple, embracing a nave of three great vaulting compartments—the most western of which is covered externally by the towers, transepts, and an apsidal choir, round which runs that not very generally Teutonic feature—a processional aisle with chapels, not radiating from it on the ground plan, but scooped out as it were in the thickness of the wall, after the fashion of those in certain Romanesque churches of Westphalia. The pair of massive towers, gabled on each side and crowned with those short quadrilateral spires that seem to harmonize so admirably with the scenery of the Rhineland; the slenderer pair strengthening either transeptal façade; and the central spire-crowned octagon, unite in forming a group of seven steeples probably unrivalled for combined grace and majesty.

Limburg is not a large cathedral, yet by a judicious attention to internal proportions the architect contrived to secure for it a great appearance of size. This is partly accomplished by dividing the elevations of the nave choir and transepts into four storeys, viz. the arches opening into the aisles, the triforium, a secondary triforium composed of a series of small blind wall arcades, and the clerestory, the last-named as well as the lantern being the only parts of the church in which the round arch is employed. The vaulting is throughout pointed, and the columns supporting its ribs are arranged in graceful clusters of slender shafts with well-foliaged capitals, so that while externally it has much of the appearance of a Romanesque building, Limburg Cathedral may be said, as regards its interior, to rival such North-Eastern French contemporaries as Laon, Noyon, and Senlis in point of Early Gothic purity. In common with these three noble churches, St. George at Limburg



LIMBURG-ON-LAHN CATHEDRAL.
(View across transept showing Männerchor.)

possesses a feature which, it is impossible not to feel, has been borrowed from one or other of them. I refer to the triforium gallery, which, approached by charmingly arcaded stone staircases formed in the thickness of the aisle walls, completely encircles the church. Variety is observable in the treatment of the arcades filling the main arches, which are little if any lower than the bays below. In the nave each arch of this triforium has two lancet-headed openings, the tympanum being left unpierced, but relieved by frescoes, restored during the very excellent works of reparation and embellishment carried out in the church some thirty years ago. In the transepts and choir these arcades are arranged in the form of tripled lancets, the central one, much stilted, rising far above the one on either side of it and almost touching the containing arch. Situated as it is at only a moderate height above the floor of the church, this triforium gallery, called from its appropriation to the male sex at service the "Männerchor," can be used far more conveniently for public worship than the more elevated ones of France and England, and as I once attended High Mass at Limburg in this part of the cathedral I can speak from experience as to its utility.

Although isolated examples of the "Männerchor" occur in Westphalia in the churches of the Gau at Paderborn, and St. Peter's, Soest, and in Saxony in the nave of the church at Arnstadt and the choir of Magdeburg Cathedral, it may be said that the use of this storey was confined to one particular part of the country—the immediate neighbourhood of the Lower Rhine, and to one brief period of architectural history—the first half of the thirteenth century. Another observation applicable to these galleries is that they are for the most part found only in churches of moderate dimensions, as, for instance, those of Neuss, Werden, Hilden, St. Maternus, Cologne, Sinzig, Heimersheim, Andernach, St. Mary, Coblenz, Limburg, Boppart, and Bacharach.

In the more considerable churches of the same locality and date we find them less generally adopted, from which one is led to infer that their provision originated in some measure in a want of space, and not in an excuse for the introduction of a merely ornamental feature.

CHAPTER II

THE BRICK ARCHITECTURE OF THE BALTIC PROVINCES

To one who has grown up with an admiration for the sturdy breadth, the long low proportions and the simple dignity of the Gothic churches of England, the vast sky-aspiring thirteenth-century churches of France, or their contemporaries with which the Rhenish provinces are so richly endowed, those of North and North-East Germany hardly make so strong an appeal. But the true spirit of progress is to have a receptivity of mind which will enable one to discriminate and absorb much of the good quality of every varied style as may be consistent with a sound view of art, and there is much to be learnt from a study of the great churches which so proudly dominate the cities of Mecklenburg, Pomerania, Prussia and Silesia.

The surface of that part of Europe which I have indicated is composed of sand or clay, and affords no other building stone than gigantic boulders supposed to have been transported thither from the Scandinavian mountains. These boulders furnished the stone from which many churches were built in the twelfth and earlier part of the thirteenth centuries ; but the deposit, being superficial, was soon exhausted, and the hardness of the material precluded the use of ornamental detail. When, therefore, the progress of civilization and luxury created a desire for buildings of grander proportions and greater wealth of detail, it was necessary to seek for other

materials. These were found in the clay of the country, and brick came into use, either exclusively, as in Prussia and Pomerania, or partially, as in parts of Poland and Silesia, where sufficient freestone for dressings and ornamental parts could be obtained at a moderate cost. Elsewhere stone, when wanted, had to be shipped from Scandinavia, an expensive process in mediæval times.

In the hands of people like the North Italians, or of the country about Toulouse, brick was generally manipulated with much skill, but as the Baltic Germans were of all European peoples the least artistic, it is impossible to assign a premier place in the history of mediæval architecture to the churches of these northern states.

Brick when used for diapering or mouldings, as for instance in the spandrels of the two doorways leading to the Fronleichams-Kapelle in St. Catherine's at Brandenburg; or for blind tracery as in the gables of St. Mary at Prenzlau and St. James' at Thorn, was generally very effective: but when it was laid under contribution for window tracery was hardly so successful, though some very elegant instances of its use occur in St. John's and other of the Brandenburg churches.

If no very high degree of merit can be claimed for this brick architecture of North Germany on the score of beauty as a whole, as regards general outline, it deserves notice as well from the student of architecture in general, as from him who confines his attention exclusively to that of the middle ages: from the first, as affording remarkable and perhaps suggestive examples of decoration in a material usually treated as little susceptible of ornament; and from the latter, as exhibiting a peculiar phase of pointed architecture.

It is both interesting and instructive to observe in the best examples how the architect, instead of forcing his material into forms and combinations for which its nature was but ill suited, took advantage of its peculiarities, and produced buildings, sometimes elegant, often dignified and impressive, and almost always

picturesque. The weakest features in these great churches are their windows, which, in such situations as the façades of transepts, often assume the most attenuated dimensions, instead of being broken up into several tiers of smaller openings. Sometimes these preternaturally elongated windows are devoid of both mullions and tracery, when the effect, as may be imagined, is most unpleasant.

The scarcity of early buildings in the north and north-east of Germany is attributable, partly to the late introduction of Christianity, and partly to the predominance of the Hanseatic League in the fourteenth and fifteenth centuries, when their cities, like those of the Low Countries, having reached the zenith of their importance and prosperity, buildings of a humbler class gave place to others of grander dimensions.

Here we find the clerestoried church almost as much used as that of the hall class. The former is often found without transepts, nave and choir being contained beneath one line of roof broken frequently by a light flèche, as, for instance, in St. Mary's, Lübeck, and in the churches of Stargard, Stralsund and Wismar.

Central towers are rarely, if ever, met with, there being usually one, or a pair at the west end. The gabled form of tower surmounted by a lofty spire is common. In the "hall" churches the pillars are often carried to an extraordinary height, as at Danzig, Prenzlau, Stralsund and Stettin, and a peculiar feature (peculiar, that is to say, in Germany) is the introduction in certain great and wealthy town churches of chapels between the buttresses of the aisles, the reason of which will appear anon.

Despite the Reformation, which was perhaps more eagerly embraced here than in any other part of Germany directly the standard of revolt was raised, there is a good deal of mediæval furniture extant in these great brick churches, besides much of Renaissance date. This is fortunate, for their enormous columns and huge expanses of wall have been subjected so severely

LÜNEBURG.
(The Am Sande, with St. John's Church.)

to whitewash and plaster, that without such touches of colour, many of the interiors of these churches would hardly be tolerable. Since the tide of church restoration set in in Germany, the wash in many instances has been removed and the red brick exposed, with, however, varying success.

Brick is used intermittently all over the north of Germany, but its almost exclusive employment is confined to a trapezium, whose lines, if traced on the map, would extend from the mouth of the Elbe to Dresden and Cracow on the west and south, and from Cracow to Königsberg, along the Baltic coast, to Lübeck on the east and north.

Starting at the north-west corner of our trapezium, we find Lüneburg. Next, a little to the north-east, comes Lübeck, and then, keeping close to the indented shores of the Baltic, Ratzeburg, Schwerin, Wismar, Doberan, Rostock, Stralsund, Greifswald, Anklam, Prenzlau, Stettin, Stargard, Colberg, Danzig, Marienburg, Frauenberg, and Königsberg.

Following the courses of the mighty Elbe and Oder, with their tributaries—the Havel and the Neisse—much interesting brickwork is encountered at Havelberg, Stendal, Tangermünde, Jerichow, Brandenburg, Frankfort, Breslau, and Neisse. Then in addition to these there are innumerable churches in places lying off the beaten track, which could only be visited by those with over-much leisure or a desire to thoroughly investigate the architecture of so interesting a region.

Of the several handsome and interesting churches lifting their tall spires above the picturesque roofs of the old city of Lüneburg—which, like Herford in Westphalia, and our own Abingdon and Bury St. Edmund's, is one of a class that grew up under the protection of some wealthy and important conventual establishment—the Johannis Kirche is the largest and most architecturally valuable, though no portion is apparently earlier than the fourteenth century. Built entirely of red brick, within and

without, it consisted originally but of a nave and two aisles of equal height, all under one slope of roof, and a western tower of great size, the aisles being prolonged against its north and south sides, thus imparting additional dignity to the western façade. Another, but separately gabled, aisle was afterwards built on either side of the nave. Low, lean-to ones, comprising a series of chapels, were inserted at other times between the buttresses. The plan, exclusive of the tower and the parasitical chapels, is as broad as it is long, and terminating as nave and aisles do in shallow pentagonal apses, may be termed parallel cinq-apsidal. Externally no division between the nave and choir is apparent, but inside the two easternmost bays have galleries formed within them, the groined portion below serving as sacristies, etc., while that above is not only productive of much additional accommodation, but constitutes a remarkably picturesque feature in the internal arrangements.

Extremely imposing are the four rows of columns supporting the groined roofs of the nave and its double aisles. They are great cylinders of brickwork, from which, at a considerable height from the ground, moulded brick shafts are corbelled out, and run up to support the groining-ribs. In the series of arcades separating the inner from the outer pair of aisles, the arches either die off into the columns—a great portion of which is continued on until it intersects the groining somewhat unpleasantly, as in the Late Gothic church of Zwickau, in Saxony—or rest upon a rude abacus at its top.

The brick tower, a solid and purposelike piece of architecture, gabled on each side and supporting a tall copper spire, forms a remarkably fine termination to the broad thoroughfare known as Am Sande, as will be seen from the accompanying illustration. Following German custom, it is quite unbuttressed, and the simplicity of its lower portion, showing that its architect was not afraid of an expanse of almost entirely unrelieved wall,

gives additional value to the richer storeys above. The gables which crown the tower are filled in on the east and west sides with brickwork patterned in the form of roses, the three triangular spaces formed by the circle within the gable being most charmingly cusped. The north and south gables have arcading in five panels, and the general effect of this solid decorative work is exceedingly good, mitigating to a great extent the prevailing sternness of the mass, which at a first glance might be taken for Romanesque. Indeed it is quite so in outline, differing but slightly from the type of steeple prevalent in Westphalia as early as the middle of the twelfth century, and which seems to have reproduced itself throughout Northern Germany during the best Complete Gothic epochs.

In this part of Europe the Reformation appears to have been accomplished without those terrible acts of iconoclasm which marked its progress in the Low Countries and Scotland. Consequently the churches of Lüneburg and Lübeck abound in mediæval furniture of all kinds ; the great Memling polyptych and the crucifix upon the rood beam in the cathedral of the latter being particularly magnificent.

Lübeck Cathedral is a long and not very lofty cruciform building, partly Romanesque of the middle of the twelfth century and partly Complete Gothic, but, excepting the great porch which adjoins the northern transept, the work is not of a very high order, nor is it improved by the extensive whitewashing to which it has been subjected. The porch, about the best piece of architecture in Lübeck, is remarkable as being the one remnant of thirteenth-century workmanship now left in the city, and as stone enters as largely as brick into its construction, the inhabitants are extremely proud of their *Steinerne Vorhalle*, as they call it. The shafts are of marble, and the arches and groining-ribs are all of stone, white on the exterior. The latter material enters very largely into the composition. The whole is so

THE DOM, LÜBECK, FROM THE SOUTH-EAST

refined and beautiful a piece of work that we are inclined to question its paternity.

The most curious feature of Lübeck Cathedral, and one which is common to all the churches in the city, is its fenestration. The windows here are almost invariably of three lights, with mullions and tracery entirely in brick, the latter being composed of uncusped lancets running up to, and touching, the enclosing arch—a design which, in this part of Germany, appears to have been necessarily introduced whenever brick only was used for traceries. But monotonously simple as this work is, it is hardly so effective as tracery of the severest plate kind, or that simple fringe of cusping round an opening which occurs in the head of the outer arch of the interesting First Pointed porch just alluded to. The windows in the church of St. Mary are all of this three-light kind, and the late glass with which many are filled hardly assists in imparting to them that appearance of additional strength which they would have received from the employment of the mosaic or the single figure-and-tabernacle style of vitreous art.

This church is one of the comparatively few planned in Germany with a clerestoried chevet and chapels opening from its procession path. Doubtless the architect had certain of the great Low Country churches in his mind, but his work, which was designed to throw the Dom into the shade, cannot be pronounced a success. Being without transepts[1] it looks too short for its height and is altogether incomparable in grace with its prototypes.

The towers at the west end of the cathedral, crowned with spires which spread themselves out at the base, reproduce in their arcading the trefoil-headed work so prevalent in the Rhine districts during the thirteenth century. At the Marien Kirche the steeples are of the type I have described at St. John's, Lüneburg, with the

[1] There are, however, quasi double transepts of the same height as the aisles, from whose roofs they gable out.

most delicately patterned diaper work in the gables of the towers, and their spires group admirably in all the views of the city with those of the cathedral and other churches. Despite its unhappy proportions this transeptless Marien Kirche at Lübeck seems to have been always much admired, for it has furnished the model for others of its age in the Baltic provinces, as, for instance, those of Wismar and Stargard.

Perhaps the finest thing in Lübeck is the interior of St. Katherine's church. Long since desecrated, but happily in a quiet way, it now forms a kind of museum of mediæval church furniture, amid which the student may have his tastes gratified, not to say glutted. Originally a church of the Minorites, it was designed without towers, its possessors contenting themselves with a slender flèche at the junction of the double quasi-transepts with the apse, which, united, rise most grandly above the parasitical tenements at their base. The most singular feature in this church is its choir for the religious. Raised on three rows of columns, leaving a sort of crypt underneath it, the floor of which is on a level with that of the nave of the church, and extending the whole length of the three bays which form the choir, this undercroft at St. Katherine's is, after all, but an exaggeration of that not uncommon plan as seen in St. Blaize at Brunswick, St. Liborius at Paderborn, St. Boniface at Hameln, the Dom at Naumburg, and the Premonstratensian church at Jerichow, whose crypts are but little below the level of the rest of the floor. The front of this raised choir at Lübeck, which formed the roodloft, is surmounted by the crucifix with the attendant effigies on either side. Communication with the domestic buildings was established between them and the high choir by continuing this raised choir over the eastern portion of the south aisle. The great height of the church (80 feet), the gloom produced by the long vista of arch and column in the undercroft, which from the absence of steps is clearly visible from the nave, the two arches opening

into the short double quasi-transept and rising to the roof, and the absence of triforium stage in the clerestoried bays which constitute the nave and choir, are all elements conducive towards the making of one of the most solemn and impressive fourteenth-century interiors in the north of Europe.

The cathedral of Ratzeburg, if deficient in majesty, is interesting as having come down to us in its original Romanesque form almost entirely unaltered. It dates from about 1172, and may be taken as a typical example of a North German church, showing us what Lübeck Cathedral was like before its alteration in Middle Pointed days. It consists of a nave with clerestory and lean-to aisles, choir and apse, the last, roofed at a lower level than the eastern limb, forming quite a distinct feature, like that of St. Blazius at Brunswick and other churches where the Romanesque plan has not been interfered with by late Gothicists. There is a western tower with a hip gabled roof, and the intersection of the transepts is surmounted by a light flèche.

Perhaps one of the most charming specimens of twelfth-century brickwork is to be found in the south porch of this cathedral. The gable is divided into ten narrow vertical compartments, ornamented by the bricks being placed in the fashion known as herring-bone, but broken towards the apex by an arrangement of small shafts and circles imitating a circular window. These ornamental parts are glazed of a pale greenish colour, and are the earliest instances of the use of glazed work in architectual decoration which I have met with in the north of Europe.

The Dom at Schwerin, with its deep transepts both aisled, long apsidal choir with procession path and chapels, clerestory, and great internal height (102 feet), reminds us of the vast churches in the Low Countries.

The interior, cleansed of whitewash and plaster, shows its brick material throughout, and despite that chilling character of the "restorations" so dear to the German

Protestant mind, and the miserable "Gothic" furniture, is imposing from the nobility of its proportions. The architect of the church of St. Mary at Wismar seems to have taken the cognominous one at Lübeck as his *motif* as far as the nave and choir, which are comprised beneath one long line of roof, are concerned. The

SOUTH SIDE OF THE CATHEDRAL AT RATZEBURG.

clerestory is low, but the aisles are very lofty. A quasi-double transept gables out of them and they are prolonged, as at Ratzeburg, westward by the side of the tower. This is a "cruciform saddleback" with some pretty patterned brickwork in its gables, and was doubtless intended to carry a spire in emulation of those flanking the west end of the Lübeck example. A true artist would have placed his tower at the east end of his nave, the space below forming a choir on the ground plan ;

then beyond this he would have thrown out a short eastern limb to serve as a sanctuary—apsidal or otherwise, but this does not seem to have occurred to the architect at Wismar. There is a chevet, but it is not sufficiently pronounced to take off from that truncated air which great height and inconsiderable length give, and much of the external detail is of the poorest description.[1]

The interior, though grandly proportioned, is disappointing as a whole. The nave is divided from the aisles by tall octagonal columns with poor capitals supporting rather graceful pointed arches; but the whole —arcades, triforium stage (formed as at Canterbury and Winchester by prolonging the mullions of the clerestory windows down to the stringcourse above the pier arches), and vaulting—is smothered in wash and plaster. By artificial polychromy, or by exposing the red brick material, the interior of St. Mary's, Wismar, might be made very effective, for its proportions, if not altogether satisfactory, are grandiose; but seen now, in the cold glare of daylight, untempered by stained glass, the structure wants almost every requisite of true art, a reproach from which its size is powerless to redeem it.

St. Nicholas is a church of the same type. One of the low transept gables here is most elaborate, the lower part being enriched with two tiers of canopied statuettes, some fifty in number. They are in low relief, cast from the same mould, and covered with a bright green glaze. In the upper part of the gable a wheel window is introduced, and on either side and above it are three more statuettes, so that the whole composition has a wonderfully rich effect.

The finest church in Wismar is that of St. George, a ponderous cruciform structure with a western steeple of no great dimensions, double aisles, very deep transepts, and extraordinarily long choir of four bays.

This, however, is commensurate in height with the

[1] A view of the exterior of this church is given on page 114.

nave and transepts (about 110 feet), only as far as the first bay, where it is surmounted by a light flèche, the remaining three, which are aisled to the eastern

ST. GEORGE'S, WISMAR.
(Nave looking East.)

extremity, being twenty feet lower. Viewed internally, the mass of brickwork above the arch connecting the higher and lower portions of this deep choir produces a

very fine effect, reminding us of those grand red brick churches built in the north-east of London from Mr. James Brooks' designs forty years ago. The square east end of St. George's has two windows each about seventy feet high, the heads of the three lights of which they are composed running up into the containing arch in the manner so common in the Baltic churches. There are no transoms, the mullions being unsupported save by the irons which secure the glass. At present these enormous windows exclaim loudly for stained glass. Here the brickwork of the walls and colossal octagonal pillars has been denuded of its white coating, but several fine old chandeliers have been suffered to remain, also the elaborate Renaissance pulpit and canopy which stands against the north-eastern pier of the crossing. The altar stands between the first and second bays of the lower part of the choir, leaving a retrochoir of two bays behind it, and above, stretching the whole width of the choir, is a magnificent triptych with double wings folding one over the other. Outside, the wings have panel paintings of the usual type, while inside they are gorgeous with gold and illumination.

Upon it is fixed the great rood, which was no doubt pendent originally, but looking top-heavy in its present position. It is richly painted and gilt, and the arms are elaborately floriated. The fifteenth-century screens within a wooden frame, beautifully carved and gilt, enclose wrought-iron grilles. The stalls, somewhat earlier, are sumptuously carved, and are probably coeval with the church (*c.* 1340), and as the lateral nave chapels retain their original altarpieces—mostly triptychs of wood richly illuminated—we can form some idea of the magnificent appearance presented by this great church of St. George at Wismar, when the town was at the height of its prosperity, at the beginning of the sixteenth century.

The great majority of the Complete Gothic churches in the Baltic provinces, and nearly all the most important

ones, are town and parochial churches, founded by the citizens, and standing in the closest connection with the civic community; and there is no doubt that this civil origin exercised a great influence upon their form and style. It explains, for instance, the modest dimensions of the choir, as it was not necessary to find room for a collegiate or conventual body. The desire of the rich burgher to perpetuate his name, accounts for the extraordinary number of private chapels in these great town churches of the extreme north. These were generally formed by continuing the buttresses through the wall into the interior and occupying the spaces thus indicated between them. Besides Stralsund, we find this arrangement of chapels in the great churches of SS. Mary and Nicholas at Stargard, both planned with a clerestoried nave and choir under one roof, and a pair of steeples at the west end, in St. James' at Stettin, and one of the churches at Stendal, built on the "hall" plan. Here, gigantic cylindrical brick columns, relieved by slender shafts, carry the vaulted roofs of nave and aisles, the latter being lighted by pairs of immensely tall windows of three lancets within a pointed arch, below which are low arches opening into chapels with windows having tracery of the same Baltic type.

The singular mixture of boldness and sobriety, exemplified in the loftiness of their nave and steeples on the one hand, and the reticence with regard to superfluous ornament on the other, as well as the preference shown for the spacious, the airy, and the perspicuous, bespeak the civic influences under which all these great brick churches were built. Stralsund, one of the most architecturally important towns in Pomerania, contains six churches of grand dimensions. Three of these are churches of the first class, being over 200 feet in length, and as each is of a different type and date they deserve careful notice. Of these St. Nicholas is the most imposing. The western façade is particularly grand, being flanked by two towers carried up square to their full

height without buttresses, and with only a very slight break, made by the setting in of each storey over the one below. Each face of each storey has a series of three blank arches divided into four lights, and with a large uncusped circle in the head. Except in height these blank windows are alike throughout. The storeys are divided from each other by long sunk panels, which seem to have been designed to receive brick cuspings. The south-western tower has a picturesque copper dome and spirelet of late work. The opposite one terminates square.[1]

This church was commenced in 1311. It consists of three aisles, with chapels between the buttresses, the two afore-mentioned western towers, choir, with an apse and procession path opening into a series of chapels. The whole internal width of the church is about 95 feet, while the total internal length is little short of 250. Transepts are absent, as in the generality of the Pomeranian churches, the distinction between the nave and the choir being made in this instance perceptible in the lofty piers supporting the superstructure, which in the choir are richly moulded with the vaulting ribs brought down the fall of the pier, and in the nave are octagonals with bold rolls at the angles. The piers dividing the nave and choir from the aisles are of brick, except the bases and caps, which are of stone. The former are boldly moulded, and the latter are carved with large sharply-serrated leaves, like those in late English Decorated work. The whole church is groined in brick, with ordinary quadripartite vaulting and bold well-moulded brick ribs. The nave vault is supported by large flying buttresses without pinnacles, while those of the aisles are supported with the deep walls of the outer chapels. The eastern part of the church is only distinguished from the rest by greater richness of the

[1] In his *Norddeutschland's Backstein Bauwerke des Preussischen Staates* Professor Essenwein shows these towers "restored" with gables and short spires.

mouldings and piers and a slight break in the roof externally. There is no triforium strictly speaking, the aisle roofs, which are of the lean-to form, abutting on the cills of the clerestory windows, whose monials are continued down to the pier arches. These are sufficiently broad at the top to allow of a passage-way being formed upon them protected by a wooden gallery with fronts divided into panels emblazoned with the arms of various benefactors and notabilities of Stralsund. Over the central bay of the apse this gallery brackets out, its panels being richly illuminated with figures of saints. It is probable that an organ stood here, or that it served as a minstrels' and singers' gallery. A sumptuous Renaissance screen crosses the church so as to leave three bays behind it. Its central portion forms the altarpiece, which is surmounted by an elaborate canopy terminating in a large plain crucifix. The handsome pair of candlesticks on the Communion Table, several pendent chandeliers, and other furniture contribute to impart a very rich appearance to this Lutheran interior.

St. James' Church has one of the most highly ornamented and best preserved brick towers in the Baltic States. Two hundred feet high, it rises at the west end of the nave, whose lean-to aisles are prolonged by the side of it. An immense arch, 80 feet high, including both door and window, is a very striking feature of this tower, which has two tiers of shallow but richly-traceried windows of four lights on each face, and is surmounted by tall pinnacled turrets and a solid octagon terminating in a low dome.

At St. Mary's we find a massive western tower not rising very far above the roof of the nave, but supporting a tall octagon surmounted by a dome, from which rises a light open tourelle carrying a smaller dome and spirelet. There are western transepts, chapels along and around the clerestoried nave and choir, which has an apse, and aisles on both sides of the eastern transepts. Internally,

the most striking features are the huge octagonal columns supporting the arches opening to the aisles, and one of the grandest organ cases on the Baltic occupying the western gallery, which is semicircular in form, unsupported by columns. The seventeenth-century pulpit and its canopy are likewise very fine.

The great "hall" churches of St. Nicholas at Rostock, and of St. Mary at Colberg and Danzig, are perfect museums of beautiful Late Gothic and Early Renaissance furniture. At Rostock the spacious nave and aisles, all vaulted at a uniform height, are separated from each other by cylindrical columns, to which are attached eight slender shafts. Four of these assume the form of corbels, but all have, for their locality, extremely well-foliaged capitals. The window tracery throughout is very inferior, that in the apse being composed of the three unfoliated lancets running up to the head of the containing arch, as noticed in the Lübeck churches and elsewhere.

At Colberg, where the nave piers of the collegiate church are huge octagons with their capitals castellated after the fashion of some Late English Gothic ones, the most interesting feature in the *instrumenta ecclesiastica* is the solid roodloft separating the nave from the richly stalled choir of the Knights of St. John. As was customary in Germany, the entrances are on either side an altar facing the nave, the projecting loft being supported on five semicircular arches of brick springing from slender octagonal columns. The character of the arches and the treatment of their brickwork recall the Byzantine of the south, but the face of the gallery above them is richly adorned in the Late Gothic style of ornamentation, with arcades enclosing a series of straight-sided canopies enriched with finials, crockets, and cuspings, all carried out in brick, and with an appearance of great richness. Above is a noble crucifix with the attendant effigies of St. Mary and St. John, the cross being enriched at each extremity by a quatrefoil enclosing the symbol of an Evangelist.

The huge red brick square-ended Marien Kirche at Danzig—316 feet long, 205 wide at the transepts, and covering about 42,000 square feet of ground—is a

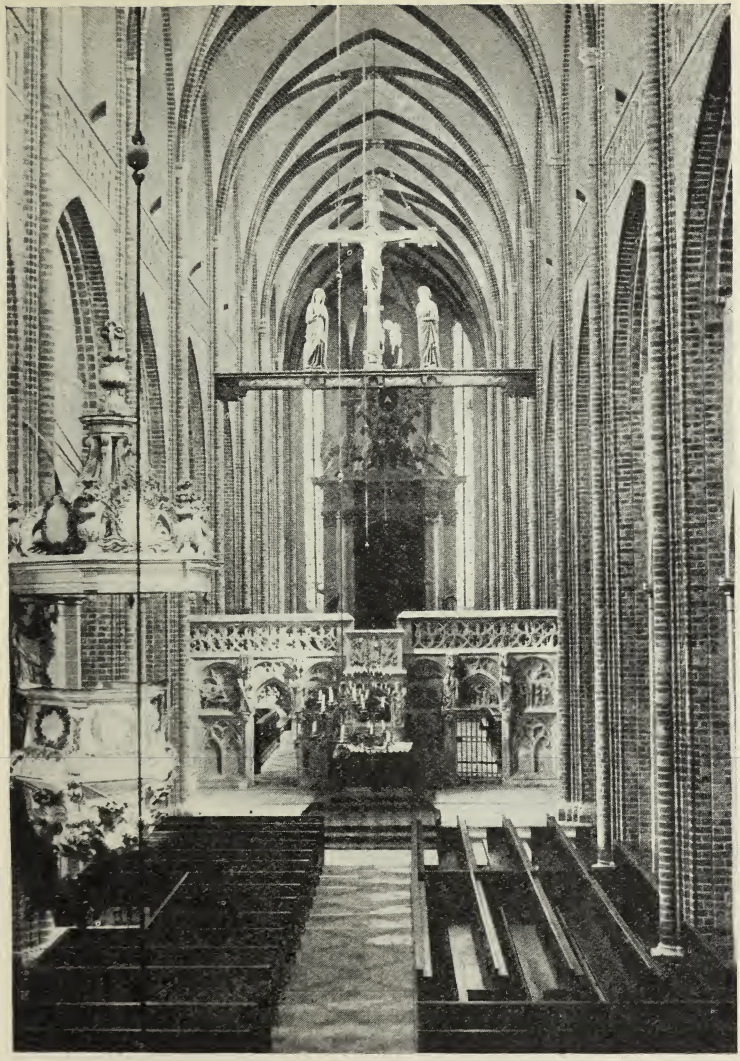
TOWER OF THE CHURCH OF ST. MARY AT DANZIG.

structure whose semi-secular appearance may be attributed to the fact that it was contemporary in design with those vast residential castles erected in North-Eastern Prussia at Marienburg, Elbing, Colberg, and

Königsberg by the Teutonic branch of the Knights of St. John. To English eyes, with its attenuated and meagrely-traceried windows, it has a most ungainly appearance, but the great buttressed tower, despite the poverty and clumsiness of much of its detail, has, viewed from certain points, an air of great majesty, rising as it does at the west end to the height of 230 feet and still remaining unfinished, while the church itself is redeemed to a considerable extent from positive ugliness by its roofing, that of the nave and aisles being gabled separately, and not contained beneath one great mass, as is commonly the case in churches of this class.

Somewhat further inland, and upon the line of railway from Danzig to Berlin *via* Stettin, where the great church of St. James may be accepted as a typical Pomeranian one, is Prenzlau. The Marien Kirche here, though not vast, is as pleasing as any in the Baltic provinces. In course of construction between 1325 and 1340, its plan is simply that of a nave and choir with aisles, all covered by one continuous roof, and flanked at the west end by a pair of well-proportioned towers with gabled roofs. The heaviness which might otherwise have resulted from such a mass of continuous roofing is relieved by the elegance of the fenestriform tracery of baked and glazed clay, which completely fills the great eastern gable, and by the parapets of tabernacle work surmounting the north and south walls. The construction of the eastern front is very singular. Viewed externally it is straight, but inside the choir terminates in a three-sided apse and the aisles triangularly. The roof honestly shows its brick vaulting, and the tracery with which the tall windows at the sides and ends are filled titubates between the Geometrical and the Curvilinear.

Seen from the river, whence the city derives its name, the cathedral of Havelberg holds out little promise of the numerous graceful features enshrined within it, being long, low, with no steeple to it of sufficient dimensions to give it dignity, and altogether homely of aspect.



NAVE OF THE CATHEDRAL AT HAVELBERG.

The building is mainly remarkable as possessing in the lower part of its nave one of the comparatively few specimens of Romanesque architecture in the Baltic provinces, not the least interesting feature being the manner in which this portion has been incorporated with, and surmounted by, Complete Gothic work.

CHOIR OF HAVELBERG CATHEDRAL LOOKING WEST.

Seen in profile, the series of tall brick pointed arches enclosing both the lower and middle stages of the side elevations imparts the idea that the cathedral of Havelberg is entirely a Complete Gothic structure. The same idea is carried throughout the ten bays into which the length of the church is divided, six composing the nave, and the remaining four the choir. This portion of the church terminates in a graceful apse with very elongated windows of two lights, and is separated from the rest of the building by one of the most beautiful Gothic screens in Germany. Passing within this high solid screen—

which, according to Teutonic usage, has its entrances one on either side of an altar facing the nave—the choir will be found with its old pre-Reformation furniture almost entirely undisturbed. The episcopal throne—placed, as was generally the custom in German closed choirs, with its back to the centre of the screen—and two standard candlesticks of stone are most interesting to the student of mediæval *instrumenta ecclesiastica*.

Brandenburg is not a large city, but it contains a cathedral and several rather tautological "hall" churches, all of which have long been in Protestant hands. The cruciform cathedral, clumsily restored at an early stage of the German ecclesiological movement, is a building to which the epithets "singular" and "interesting" rather than "beautiful" would be applied.

Built originally at the end of the twelfth century, but greatly altered at the beginning of the fourteenth, and constructed almost entirely of brick, it has a somewhat imposing west front with five long shallow arcades unpierced by windows, and surmounting the doorway. This is a square-headed one, within a well-moulded, pointed arch springing from recessed shafts, and having in its tympanum reliefs satirizing the religious, as, for instance, a fox preaching to a congregation of geese. A square tower flanks this front to the north. Of exceedingly plain brickwork, it is square for two stages and then becomes octagonal, a stumpy spire, whose outline recalls that of St. Nicholas at Gloucester, crowning the whole.

Dignity is conferred upon the west front of Brandenburg Cathedral by the buttresses, which have not only a deep projection, but are enriched with long strips of that arcade work which was carried to a far greater point of elaboration elsewhere. Of this treatment the buttress at the north-west angle of the tower affords a good and reticent example.

Inside the Dom at Brandenburg, the most remarkable

feature is the great flight of twenty-two steps, which, occupying the whole of the last bay of the nave, and rendered necessary by the crypt below, lead up from the nave into the choir. The presence of this ascent, in conjunction with the heavy but late Romanesque nave arches of about 1170, and the unrelieved expanse of wall between them and the early fourteenth-century clerestory, impart no little solemnity to the pile. The crypt is not seen from the nave as in the churches of Coire, Bonn, Essen, Jerichow, and Neuss, being entered from the transepts.

At the crossing are four pointed arches with very plain but gracefully contoured mouldings, raised upon the old Romanesque pilaster-like piers. The two sides open into the transepts, whose effect, as in most cases where the choir is similarly elevated and extended across them, is quite lost. Beyond this *crux* is the wall of the original twelfth-century eastern limb, which, like that of most churches of its age, had no aisles. Here the walls are perfectly plain, and against them on either side are arranged the choir-stalls, with those huge round poppyheads so frequently found in German Gothic woodwork. In pre-Reformation times they doubtless occupied the "crossing" as they still do at Naumburg and Paderborn.

The original groining of this portion of the Dom at Brandenburg has given place to fourteenth-century work, in which style the whole of the apse has been reconstructed. The general effect is graceful, but there is a poverty-stricken look about the groining, whose ribs, in lieu of being brought down upon foliaged caps, are mere prolongations of the shafts; nor is the effect strengthened by the window tracery, which is of that peculiarly tripled lancet kind noticed in the Lübeck churches.

The old choir arrangements have been much disturbed. Whether the church possessed a high close roodloft, like those of Havelberg and Magdeburg, I am not in a position to say, but if such a feature did exist, it must

have stood under the western arch of the crossing. Situated at the top of so great an elevation of steps, a choir screen supporting the rood and its attendant figures must have presented an appearance of uncommon grandeur.

The church of St. Catherine is chiefly remarkable for the tall traceried screens of baked and glazed clay, coloured a dark green, which surmount the façades of the principal transepts. A screen of a similar character, but much less elaborate in design, taking that stepped form so frequently met with in this district, and of which notable examples occur in the towers of Guttstadt and Santoppen in Ermeland, masks the gable of a short transept, which projecting from either side of the fantastically capped western steeple, imparts much dignity to the façade. The buttresses between the tall windows of the nave and of the apsidal choir do not project very deeply, but all their faces are highly enriched with three tiers of that arcaded work in moulded brick noticed at the Dom, and without which the elevation would appear terribly attenuated. The windows, of great size, have the customary simple uncusped lancet lights, which in this instance are gathered up into groups of four. In this church the nave is divided from the aisles by tall, well-proportioned octagonal columns, with narrow simply moulded capitals, a line incised round each face giving them a peculiar panelled appearance. The same type of arcade is employed in the choir, which ends in a three-sided apse with procession path, a feature always productive of an ungainly effect in an unclerestoried church outside, from the huge bulk of roofing entailed by such an arrangement.

St. Godehard's, interesting as retaining its Romanesque western tower, flanked like that at St. Catherine's by transepts, is another vast "hall" church, more graceful within than that edifice, though as a whole less picturesque. The apse here has also a procession path, and the piers throughout the church, feebly reminiscent of

thirteenth-century French ones, are huge cylindrical masse with very narrow capitals, and four slender attached shafts, whose twisted brick mouldings give them a curious rope-like appearance. In all likelihood, the architect intended these shafts to break the plainness of the cylinders, but they rather serve to accentuate it.

The wretchedly bare church of St. Paul has gigantic octagonal piers, clumsily, but honestly, exposing their brick material.

St. Nicholas, dating from about 1173, and therefore contemporary with the older parts of the Dom, is the most interesting church in Brandenburg, having preserved its original Romanesque parallel triapsidal plan intact. It is built entirely of brick, and at its west end is a very broad belfry, finished with two pyramidal roofs side by side, and as picturesque as anything in the city.

The Marien Kirche am Harlunge Berge—destroyed in 1722 [1]—seems to have been the grandest early church in Brandenburg, a model preserved in a chamber of antiquities adjoining the Dom, showing it to have had four steeples in the angles between the transepts and the nave and choir, and a later chapel at the west end. The plan was singular—a perfect square, with an apse projecting from each face, and four piers only in the interior, dividing the space into nine vaulting compartments, as in St. John's, Bremen.

Within easy reach of Brandenburg are several interesting brick churches, among which may be named the conventual one of Krewese, where stone is used to a considerable extent for the lower parts of the walls, and where the apse is roofed with a semi-dome covered on the outside with a steep conical one of brick.

Deesdorf, another conventual church, has an apsidal choir and an apse on the eastern side of either transept. Arendsee, where everything, even to the detached shafts, is executed in brick; Salzwedel, where we find that *rara*

[1] A view and plan of this church "as restored" is given in Dehio and Bezold's *Kirchliche Baukunst des Abendlandes*, vol. ii., plate 208.

avis—a good pure Early Gothic church with a clerestory of plain circular windows; and Werben, where in the Johannis Kirche the architect seems to have fairly run

EAST END OF THE CHURCH AT JERICHOW.

riot in ornamental brickwork, are all replete with interest to the architectural student.

One of the best preserved pieces of Romanesque brickwork in Northern Germany is the Premonstratensian

church of Jerichow. The little town which grew up around this severely simple old conventual church is at least six miles distant from any line of railway. It must therefore be reached by the *Eilwagen* ("diligence") from Schönhausen (on the line from Stendal to Berlin) or from Tangermünde, the terminus of a little branch from Stendal, where there is a grandiose Late Pointed church marred internally by its clumsy great columns and feeble window tracery. St. Stephen's at Tangermünde, designed on the *motif* of St. Catherine at Brandenburg, is the possessor of a brick portal which rivals if it does not excel some of the best North Italian work in that material.

The church at Jerichow, founded in 1144, and presumably commenced not long after, is built almost entirely of red brick, the simplicity which reigns both within and without bearing witness to the severity of taste with which St. Norbert inspired the whole Premonstratensian Order. In plan it is cruciform, the transepts being of much depth. The nave has aisles and clerestory, and the western façade, flanked by spire-crowned towers, seen in the illustration, rises considerably above the line of the roof, in accordance with local custom. The choir, of the same length as the transepts, has a simple semicircular apsis, but this, as well as the lesser one, terminating the separately gabled aisles or chapels, is treated quite as a distinct member.

The presence of a lower tier of windows in the central apse is accounted for by the crypt extending under the choir which commences at the western arch of the crossing. This raised choir, productive of a very solemn effect, is approached by steps from the transepts, so that the crypt is quite open to the nave, from which there is a very slight descent into it beneath a pair of simple round-headed arches. Between these arches stands an altar, furnished with crucifix and candles, a remnant of the Holy Cross or People's Altar which prior to the Reformation stood before the choir of all cathedral and

monastic churches. The nave has a flat wooden roof, and is divided from its aisles by round arches resting upon massive but not lofty cylindrical columns of brick. Their capitals are of peculiar formation, for instead of the abaci being developed by segments of a ball from the round of the shaft to the square capital, their transition is accomplished by sections of a cone, so that the sides of the capitals are not formed of semicircles but of trapezes. The cathedral of Ratzeburg offers the same peculiar treatment of the pier caps, and doubtless other churches in the same brick region.

There is no triforium at Jerichow or any relief whatever to the wall space between the nave arcade and the clerestory, and this circumstance, coupled with the absence of those mediæval *instrumenta* of Catholic worship which so many churches hereabouts have succeeded in retaining, serves to intensify the prevailing sternness of the church which its red brick construction alone serves to mitigate. Notwithstanding this, the Premonstratensian church of Jerichow is of great value and interest from the almost entirely unaltered state in which it has been preserved to us.

CHAPTER III

SOME PECULIARITIES OF NORTH GERMAN CHURCHES

NOWHERE in Northern Europe—England excepted—was the prejudice in favour of the strict orientation of churches more strong than in certain parts of Germany.

One of the most remarkable evidences of this feeling is the well-nigh total rejection of a feature that had been brought to such perfection in France during the thirteenth and fourteenth centuries, I mean the apsidal choir with its procession path and chapels radiating therefrom. When it was adopted by the Germans it was generally under French influence, as, for instance, in Cologne and Metz cathedrals, the Cistercian church at Altenberg, St. Andrew at Hildesheim, the Dom at Magdeburg, the Minster at Freiburg im Breisgau, and some few others, but except at Cologne and Altenberg, German attempts at the French chevet were not very successful.

Up in the extreme north, where, between the thirteenth and fifteenth centuries, the architecture was no doubt greatly influenced by that of the Netherlands, the apse with its procession path and corona of chapels was far more common. Thus we find this arrangement in the churches of St. Mary at Lübeck and Rostock, St. Nicholas at Lüneburg, the Cistercian church at Doberan, and the cathedral at Schwerin.

Several of the great brick churches in Stargard, Stralsund, Treptow and Wismar have the procession

path with chapels, not projecting, but merely formed between the buttresses, round the *via proceseionum ;* while at Beeskow, Brandenburg, Norden and Stettin, we find the circumambient aisle without any chapels at all.

Münster Cathedral in the north-west has a thirteenth century procession path, but the chapels opening out of it are much later additions, and hardly present a pleasing *ensemble* viewed exteriorly.

The Dom at Halberstadt has an awkwardly planned choir aisle with only one chapel discharging itself into it; while in the churches of St. Mary at Worms and Osnabrück, there is an encircling aisle only. A somewhat similar instance of this arrangement occurs in the transversely triapsidal church of St. Maria in Capitolio at Cologne, in which both choir and transeptal apses are encircled by procession paths, each, of course, leading into the other. The vast basilica of St. Cunibert, in the same city, exhibits a peculiarly planned eastern apsidal termination, viz. a very narrow procession path, the three windows of which are set in shallow apsidal recesses, quarried (like those in the transepts of the Cistercian church at Loccum, and the cathedral at Limburg) in the thickness of the wall. One would imagine that each of these recesses once held an altar, the celebrant standing out in the circumambient aisle. An early, most interesting, and, for its style, unique instance of the French chevet arrangement is presented by the twelfth century Romanesque church of St. Godehard at Hildesheim, where three shallow chapels opening from the procession path recall the old Angevine arrangement.

Of clerestoried German choirs following the French model, that of Cologne Cathedral is, of course, the noblest and most harmonious example, emulating those chevets which, for nearly a century previous to its commencement, had been in use among French architects. That of Metz is hardly so pleasing from the exaggeration of the clerestory at the expense of the aisles.

Another, and considerably earlier, east end of this class is that of the Protestant Dom at Magdeburg, where we are confronted with a strange evidence of Teutonic punctiliousness in regard to orientation. Here the altars remaining *in situ* in the chapels surrounding the apse are all so disposed that they face due east and west, totally regardless of the lines of the building, which they cut across in the strangest way.

Occasionally we find the lofty pentagonal apse and circumscribing aisle without clerestory or radiating chapels, as, for instance, in St. Lambert at Düsseldorf; at Unna and St. Mary's Lippstadt, in Westphalia; in the Dom at Verden in Hanover; in St. Giles at Brunswick; in the Brandenburg churches of St. Catherine and St. Godehard; in St. James' at Stettin; and in the Nicolai Kirche at Zerbst, the church at Luckau, and the Stifts Kirche at Naumburg, all in Lower Saxony.

All these churches are of the unclerestoried or "hall" type, and the adoption of this circumambient aisle, while productive of imposing effects within, entails an immense mass of roofing that to English eyes, accustomed to the graceful manner in which our great churches were extended eastwards in the thirteenth century, is particularly unpleasant.

The kind of eastern termination most frequently employed by the Germans through all the periods of Gothic was the aisleless apsidal one.

Traceable to the simple large niche or semi-dome of the basilica, it reproduced itself down to the latest days of Pointed all over Germany. On the Rhine it was used with the greatest elegance of effect during the Romanesque and Transitional periods in the Cologne churches of St. Maria in Capitolio, St. Martin, the Holy Apostles, and St. Cunibert; in St. Quirinus at Neuss, the Minster at Bonn, St. Castor at Coblentz, and the parish churches of Andernach, Sinzig, Boppart, and Gelnhausen; likewise in the vast basilicas of Mayence, Worms, and Speyer. Strassburg Cathedral still retains

its simple severe Romanesque apse, for, by a singular inversion of the usual order, the transepts and choir of this church have never felt the influence of new architectural tastes and requirements.[1]

When there are side apses, they are occasionally found projecting from the transepts, but generally terminating the choir aisles, thus constituting a plan termed parallel-triapsidal.

In Westphalia we have interesting Romanesque and Early Pointed examples of the single-apse arrangement in the chapel of St. Bartholomew at Paderborn and in churches of Brenken and St. Kilda at Lügde, while that of Hüsten illustrates the parallel-triapsidal one. The conventual church at Lippoldsberg, in the same province, is a cruciform structure with a very long nave. The choir is, however, extremely short, being of two bays only, and, like that at Hüsten, terminates, as does either aisle, in an apse, each exactly in a line with the other.

The Cistercian church at Loccum—simple and severe as the majority of the churches built by that order are—presents an instance of the parallel quatre-apsidal arrangement, the high altar standing at the extremity of a square-ended choir, while the lesser ones occupy the side apses. Of these, two open from the eastern side of either transept, but scooped out as they are in the thickness of the wall they do not appear externally.

At Zinna in Saxony—another Cistercian foundation—we find the parallel cinq-apsidal plan. Here, however, the side apses terminate much longer projections from the transepts; indeed, they are co-extensive with the choir, so that the approaches to these five apses, though cut off from each other, are in a line. In Saxony another example of the same arrangement may be seen in the ruined abbey church of Paulinzelle, near Erfurt.

In the extreme north-west, the complete Gothic

[1] This may be accounted for by the fact that the Romanesque portions were only completed a century before the magnificent nave was begun.

collegiate church of St. Victor at Xanten is a graceful specimen of the parallel cinq-apsidal plan, fusing the German and French methods.

The church of the Neuwerks at Goslar, and those of Hechlingen, Gernrode, Naumburg, Laussnitz, Wechselburg, St. Blazius at Brunswick, and the Premonstratensian church of Jerichow near Stendal have each an aisleless apsidal choir, with, on the eastern face of either transept, a similar but smaller projection. These are among the most interesting Romanesque examples of the parallel-triapsidal plan in North Germany. At Naumburg the side apses project from the eastern pair of steeples, while the east end of the main choir (rebuilt during the fourteenth century) is formed by the angle of two meeting sides, a shape not often adopted, but one which is productive of much elegance of effect, especially viewed internally.[1]

We may now turn to notice a few Complete Gothic specimens of the parallel-triapsidal plan. Soest, in Westphalia, presents two remarkably fine and interesting ones in the Petri Kirche and St. Mary in the Meadows. In the former case a triplet of pure Geometrical Decorated apses has been engrafted upon a Transitional nave and transepts: in the latter we have a lofty "hall" church, illustrating a much later phase of the same epoch of Pointed art, consisting of a nave and aisles only, each terminating in a perfect pentagonal apse. With their tall transomed windows, glowing with brilliant coeval stained glass, these three apses of the Meadow church at Soest produce a spectacle of singular beauty conjointly with the mediæval furniture of which it possesses such a store. At St. Peter's the architect was somewhat fettered, no doubt, by the inconsiderable height of the Transitional portion. Had he allowed himself a little more licence, he might, by increasing

[1] It occurs in the succession of chapels surrounding the choir of the minster at Freiburg im Breisgau, and in the aisles of the Marien Kirche at Prenzlau.

the altitude of his apses, have produced a work of its period unrivalled in Germany for gracefulness.

In Saxony, the Middle Pointed specimens of the parallel-triapsal plan are found at Arnstadt, at Mühlhausen in the Marien Kirche, and at Görlitz in the Petri Kirche, but none of these examples, though invested with much elegance, calls for special description.

SOUTH-EAST VIEW OF THE MINSTER AT BONN.

Some of these aisleless apsidal choirs shooting out beyond the transepts or line of the nave aisles are extremely graceful, whether viewed internally or externally. In the Earlier Complete Gothic apses the groining ribs start from foliaged capitals of slender shafts, while in the later epochs the shaft is continued through the groin to the boss without any break. The choirs of St. Reinhold and St. Mary at Dortmund, the Minster at München-Gladbach, St. Martin at Minden — the model for several designed in England fifty years ago— St. Nicholas at Warburg, the Minorite church at Soest,

the Dom Kirchen at Erfurt, Naumburg and Meissen, St. Andrew at Cologne, the Cathedral at Ratisbon, and the Minsters at Eichstadt, Frankfurt, and Ulm, may be singled out among a multitude of others as peculiarly beautiful specimens of the aisleless apsidal choir.

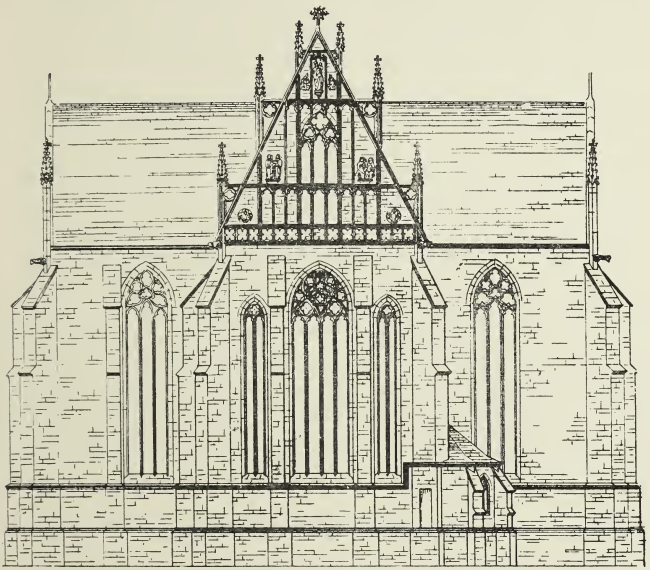
Another interesting form of plan, almost confined to the Rhenish provinces, is the transverse-triapsidal one, viz. that in which the choir and transepts have semicircular or polygonal terminations. Of churches exhibiting the trefoil-shaped plan, produced by three semicircular apses, St. Quirinus at Neuss, and the Cologne churches of St. Maria in Capitolio, St. Martin, and the Holy Apostles, may be taken as representative. In the Minster at Bonn we find both shapes used, the semicircular in the choir, and the polygonal in the transepts, the latter form indicating work of a more advanced character.

The polygonally transverse triapsidal plan occurs in the beautiful votive church of St. Elizabeth at Marburg im Hesse, built in one style throughout, between 1235 and 1283. St. Andrew, Cologne, has a nave and central tower of the Rhenish thirteenth-century type, its original transepts and choir having been rebuilt in Late Complete Gothic times with polygonal terminations. In all likelihood these portions of the church were semicircular, and it was the wish of those interested in their re-edification to keep the old shape as far as was consistent with the style of architecture then prevalent.

Another eastern termination—one that is popularly supposed to be confined to England—now claims our consideration, viz. the rectangular one. It rarely makes its appearance in the Rhine provinces, but is almost as common in Westphalia through all the epochs of Pointed as the apse, occurring, to name but a few examples, in the cathedral and church of St. John at Osnabrück—where the triplet of tall lancets has a particularly English look,—in the cathedral and church of the Busdorf at Paderborn, in the minster and church of

St. Mary on the Hill at Herford, and in St. Boniface at Hameln.

Occasionally the aisles of a square-ended choir are coterminous with the central portion, as, for instance, in the minster at Essen and the church at Büren, recalling



ST. MARY ON THE HILL AT HERFORD.
(Square East end and enriched gable.)

the arrangement so frequent in Yorkshire during Perpendicular times.

The square east end occurs in Bremen, the Dom, St. Ansgar's, and one or two other churches of that city, terminating thus, but it does not seem to have been much favoured in Pomerania, where the architecture was largely under Flemish influence.

But we meet it further east in the vast Marien Kirche at Danzig, in St. George at Wismar, in the churches of

St. James at Stralsund and Thorn, in the cathedral at Frauenburg, and in a graceful fragment of the Cistercian church at Chorin. I have already noticed the curious arrangement of the east end at Prenzlau.

A singular instance of the square east end occurs in the typical Cistercian church at Riddagshausen, near Brunswick, a cruciform structure in the severest lancet style with double aisles of unequal height to the choir. These are carried round the east end, not in the form of a corona of chapels, but in a perfectly straight line with it, thus presenting a triple range of windows representing aisles, triforium and clerestory, and two tiers of lean-to roof. Thus the east end of the choir is lighted by a triplet of lancets, pleasantly reminding one of our own Abbey Dore; the inner aisle has four single lancets on its eastern side, and the outer one six. Verily Cistercian sternness could no further go than at Riddagshausen.

Here and there the rectangular east end makes its appearance in Saxony, but rarely on a grand scale. Romanesque buildings in this part of Germany usually exhibit the semicircular apse, distinct in height and width from the eastern limb—which, by the way, was almost always aisleless—while churches of the Middle and Late Pointed periods usually terminate in those graceful lantern-like apses on which I have already dwelt. The apse prevails in Silesia, where, as in the case of several of the churches in Breslau and Neisse, attenuation is carried to a point that is almost painful.

German churches of the Complete Gothic epoch that were collegiate or conventual may, as a rule, be distinguished from those that were parochial by a greater elongation of choir, a difference particularly remarkable in buildings of the fourteenth and fifteenth centuries, when the transept had gone out of fashion. Thus, the Minorite churches at Soest and Münster have very deep aisleless choirs attached to naves with lofty aisles and no clerestory, while in the purely parochial edifices of

St. Mary in the Meadows and St. Lambert in the above-mentioned cities, we find either a short choir, or merely an apse tacked on to the nave.

The choirs of the churches built by the preaching orders, such as the Dominicans and Franciscans, are generally of great length and capaciousness, as, for example, those met with in Erfurt and Halberstadt.

In Rhenish Prussia, Pomerania, and some other parts of North-Eastern Germany, the clerestory is of frequent occurrence; but in the Westphalian Complete Gothic churches it drops out almost entirely; indeed, it is a relief on reaching Naumburg to meet it once more in the neighbouring church of Schulpforta, and at Erfurt in its two great churches built during the palmiest days of German Pointed by the Dominicans and Franciscans.

The churches of Breslau are, generally speaking, equipped with a clerestory, but, architecturally considered, the mediæval churches of this city, which are numerous, do not rise to a very high degree of merit.

Some conventual churches have only one aisle to their naves, as that of Römersdorf. The Minorite churches at Andernach in Rhenish Prussia, Bielefeld, Hamm, and Höxter in Westphalia, and the Franciscan church at Ulm are similarly planned. Clerestoried parish churches with a choir consisting only of a polygonal apse tacked on to a nave are common, especially in the north-western parts of the country. Such are St. Matthias at Maastricht, St. Foilan at Aix-la-Chapelle, the collegiate church at Cleves, the parish church of München-Gladbach, and St. Mary at Oberwesel. In the extreme north-west the collegiate church of St. Victor at Xanten, a clerestoried transeptless building, with no external distinction between nave and choir, exhibits in the planning of its eastern portion a compromise between the French and German methods, each of the double aisles being quasi-apsidal. This is one of the few German churches designed with two tiers of windows to its apse and with double aisles to both nave and choir.

The neighbouring St. Willibrod at Wesel has also double aisles, and with its transepts and clerestoried apse, surrounded by an aisle, but without chapels, is, like Xanten, Franco-German.

Of other five-aisled churches the vast cathedral of Cologne is, of course, the most widely-known example, though the wisdom of planning a nave so comparatively short with double aisles has been questioned by the most competent critics.

In the extreme north of the country we find the five-aisled arrangement at St. James, Lübeck, St. John, Lüneburg, St. Nicholas at Wismar, St. Mary at Kolberg, and St. Mary at Frankfort on the Oder; and in Saxony at St. Severus, Erfurt, St. Mary, Mühlhausen, and St. Peter, Görlitz—the two last-named being each a particularly graceful example of the five-aisled "hall" church in its respective phase of Middle and Late Pointed Gothic. In several instances, however, the extra aisle on either side was in all probability the result of afterthought, as at Hildesheim Cathedral, and several of the great Baltic churches (where it is partitioned off into a series of chapels) and at St. Blazius, Brunswick; or of accident, as at Ulm, whose minster, "the work of a very clever mason but a singularly bad artist," was commenced in 1377 by the erection of a pentagonally apsidal but aisleless choir of considerable depth, to which was added—not, however, till nearly a century later—a clerestoried nave having one aisle on either side nearly equalling it in breadth. Early in the sixteenth century a row of arches on slender cylindrical columns, introduced down the centre of either aisle for the purpose of security, converted the minster at Ulm into a five-aisled church, and thus out of necessity was created a feature without which the building would have been more unsatisfactory than it now is.

Chapels between the buttresses are more commonly met with in the wealthy Pomeranian city churches of

Stargard, Stralsund, Stettin, and Wismar than anywhere else. The fine examples which occur in Mayence and

MAYENCE CATHEDRAL FROM THE NORTH-WEST.
(Showing the Western Apse and Transept.)

Freiburg im Breisgau cathedrals, and in St. Catherine at Oppenheim, are probably due to French influence.

The western apse, although an isolated example

occurs here and there in France as at Verdun and Nevers, must now, like the round-ended transept, be considered an exclusively German feature. It is met with most frequently, and in its primitive form, along the Rhine, but seems to have been used in more remote districts through the earlier and purer epochs of Gothic art, as, for instance, at Augsburg, Bamberg, St. Sebald's, Nuremberg, and Naumburg. Romanesque examples occur in the cathedrals of Worms, Treves, and Mayence; and in the abbey churches of Essen, Laach, Gernrode, St. Godehard's and St. Michael's at Hildesheim. In all likelihood Münster Cathedral had one until that building underwent certain structural alterations during the Flamboyant period; grouping with the western pair of transepts and steeples, it must have produced an assemblage of parts as fine as that presented by the cathedrals at Mayence and Bamberg.

The use of this western apse has never been satisfactorily explained, but as it only occurs in churches which are either cathedral or monastic, it is not unreasonable to assume that it was appropriated to parochial uses, while that at the opposite end contained the altar and choral fittings of the capitular or conventual body. And this view is partly confirmed by the fact that at Mayence and Augsburg the western apse is called the *Pfarrchor* (parish choir), to distinguish it from the eastern one, which is styled the *Domchor*, or Canons' choir. Some have considered that this western apse is a survival of the detached baptistery with which all cathedral and conventual churches were provided in the days of baptism by immersion. Others suppose that, raised as it occasionally was, upon a crypt, its erection arose from a desire to do equal honour to the relics of two saints of like celebrity;[1] but the first two opinions seem to carry the greatest weight.

[1] In the Anglo-Saxon cathedral of Canterbury the western apse contained the altar dedicated to the Blessed Virgin. The western apse at Naumburg had a similar dedication.

The western transept, another feature almost exclusively German, and, like the apse, somewhat difficult to account for, is occasionally found in conjunction with it. But even when this is not the case, the western transept produces an undeniably impressive effect upon entering the building, since it constitutes a gigantic internal narthex left free from benches. It is seen on the stateliest scale perhaps in the cathedral at Mayence and churches of St. Cunibert and the Apostles at Cologne; but in St. Quirinus at Neuss and St. Andrew at Cologne much of the grand effect is lost by the presence of a constructional stone gallery, though externally its combination, in the former instance, with a massive tower lends great dignity and expression to the façade. It occurs in the great brick churches of the North-east, as, for instance, in the churches of St. Mary at Stralsund and Wismar, and at Brandenburg in St. Catherine's and St. Godehard's.

I fear I have already dwelt too long upon plans, but it would be impossible to quit this branch of the subject without allusion to such anomalous ones as the twelve-sided chapel at Drüggelte, near Soest; the Nikolai Kapelle in Soest itself, consisting merely of a nave divided down its centre by an arcade of round arches on slender shafts; the two-bayed, two-aisled, parallel-apsidal church at Girkhausen, in South Westphalia; the double-storeyed castle chapels at Warburg and Steinfurth in the same province, and those of St. Ulrich at Goslar, Landsberg, and Conradsberg in Saxony; and the church at Schwartz-Rheindorf opposite Bonn. Nor must mention be omitted of St. Catherine at Oppenheim, where an elongated apsidal western choir is completely separated from the rest of the building by a façade, whose doorway is one of the most graceful pieces of Complete Gothic in Germany, as, indeed, is the whole church; nor of the Dom at Aix-la-Chapelle and St. Gereon's, Cologne, where an aisleless choir is attached to an octagon and an elongated decagon respectively; nor of the graceful little chapel at Cobern, on the Moselle,

between Coblentz and Treves, where the widely-known church of Our Lady, with its multifoiled plan, exhibits so striking a contrast to the simple Romanesque severity of the contiguous cathedral.

Eyes accustomed to the breadth and richness of the English, Belgian and French towers, will be somewhat disappointed at first with the unbuttressed ones of Germany.

In the Romanesque and Transitional epochs, towers were generally so designed that, partaking more of the turret character, they should group round, and serve as a foil to, a low square or octagonal lantern. When this feature was absent, they were frequently used to terminate the nave aisles, or were placed in the angles formed by the junction of the choir with the transepts, in either of which cases great bulk would hardly be expected.

Bearing in mind how loath old traditions were to die in Germany, we are, to a certain extent, prepared to find not only the unbuttressed Transitional outline reproduced in steeples of the epochs in which the principles of the Complete Gothic had firmly established themselves, but even the primitive mode of dividing off the height into equal stages by strips of masonry, differing in material from that used in the body of the tower.

Much variety is observable in the cappings of German church towers, but whether this roof is a tall octagonal or a low quadrilateral spire of slate or metal, a saddleback, or one of those pilings up of cupolas so frequent in the seventeenth and eighteenth centuries, it agrees, as a rule, very well with its environments. Still the eye looks in vain for any spire approaching that of Salisbury or the "broaches" of Leicestershire, Lincolnshire, and Northamptonshire in point of beauty and unity of design, or which can compete with those which have been dispersed so lavishly in the district surrounding Caen. The most beautiful stone spire in Germany is that of

the minster at Bonn ;[1] those of Limburg and Sinzig are also pleasing.

In the Rhenish provinces the most imposing steeple groups are presented by the Apostles' Church at Cologne, by the cathedrals of Limburg, Mayence, Speyer, and Worms, and by the churches of Andernach, Brotweiler,

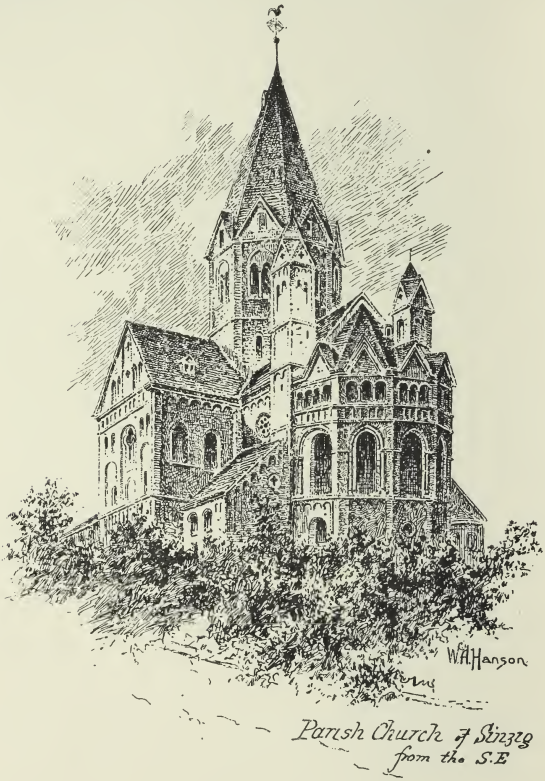
ABBEY CHURCH OF LAACH.
(A typical group of Rhenish Steeples.)

Coblentz, Gelnhausen, Kaiserwerth, Knechsteden and Laach, the last named being as typical a group in the "National Thirteenth Century" style as any in Germany.

It is here that the central tower is more frequently met with than elsewhere, it occurring at Bonn, Gerresheim, Gelnhausen, Limburg, Mayence, Sinzig, and Werden on a very imposing scale.

[1] See illustration, p. 99.

In designing their central towers the Germans generally favoured the octagon. Sometimes this octagon is open to the church, forming a lantern, as at Gelnhausen, Limburg, Neuss, and Werden, the transition from the



square being accomplished by means of pendentives. At Freiburg im Breisgau, where the Romanesque work in the central tower and transepts of the minster has been absorbed into the Complete Gothic of the nave and choir, the same arrangement may still be seen.

The transeptless churches of Andernach and of St. Castor at Coblentz have each a pair of steeples flanking the western façade and the eastern apse, their distance from one another contributing not a little to our greater appreciation of their individual merits; while the octagonal gabled towers of Sinzig, Heimersheim, Gerresheim, and Werden, impart dignity to fabrics of but moderate dimensions.

A good example of a solitary Rhenish steeple—a work, it is said, of the early part of the sixteenth century—is that of St. Martin at Cologne.

It rises very grandly from the crux of three simple apses, and is crowned by a slate spire spreading itself out at the base, like that surmounting the central tower of the curious double church of Schwartz-Rheindorf, opposite Bonn.

A favourite form of capping in the Rhine provinces, either for towers of slender dimensions, or for those filling re-entering angles, is the low quadrilateral spire of stone, slate, or metal, its ribs starting from the points of the gables with which the tower is in many cases finished. Of this form the steeples at Andernach, St. Castor at Coblentz, and the western pair at Limburg on the Lahn furnish examples; but the type is not exclusively confined to Rhenish Prussia, occurring in the heart of Germany in the Marien Kirche at Dortmund, in the Liebfrauen Kirche at Halberstadt, at Freiburg on the Unstrutt, and elsewhere.

Passing from Rhenish into Westphalian Prussia, we find that, with a few notable exceptions, the solitary western steeple is the rule.

Osnabrück Cathedral[1] has an imposing group of three—a massive octagon surmounted by a metal spire crowning the intersection, while the western façade is flanked to the north by a slim Romanesque tower, and to the south by a Complete Gothic one double its breadth.

[1] See illustration, p. 27.

Both have picturesque post-Gothic metal cappings, the two helping, with the noble pair of towers which flank the façade of St. John's and the tall single ones at the west ends of St. Catherine's and St. Mary's, a decidedly prepossessing architectural group.

Pleasing are the towers with their low metal cappings at the west end of Münster Cathedral, the western transept just behind them constituting a peculiarly grand feature. There is no central tower to this great church, a light flèche alone surmounting the roofs at the junction of the nave and choir with the transepts. On the north-eastern confines of the province we find Herford, whose vast minster was designed to have a pair of towers to the west, but of which only the southern one—an extremely noble specimen of its kind—has been carried on to completion. In its pair of gables to each side and its "Transitional" corbel tabling, we have only another instance of that tenacity to primitive forms observable in Germany during the pure Gothic ages.

The west front of St. Kilian at Höxter has a pair of early steeples curiously decreasing in breadth as they ascend, as has the façade of the neighbouring abbey church of Corvey. In both these west fronts we observe a tendency towards that method of "screen façading," which further eastwards, and at a later period, reached such startling developments.

Another pair of western steeples in connection with a Transitional west front is encountered in the church of St. Nicholas at Lemgo, an interesting one, resembling the cathedral at Paderborn and the minster at Herford in several particulars, and which no student of Westphalian church architecture should on any account miss seeing, accessible as it is either from Herford or from Hameln.

In travelling about Germany, it is both interesting and instructive to observe how one type of tower is confined to a certain district. The railway journey from Soest to Altenbecken introduces us to a series of steeples which,

without possessing much beauty of outline, are truthful, purposelike pieces of work, while not a few are extremely interesting and valuable from their antiquity. The type to which I refer is the gabled one, with or without the addition of a spire. Being much broader and more majestically proportioned than those of the Rhineland, the Westphalian steeples are more qualified to stand alone; they are almost invariably placed at the west end of the nave, and in that position look extremely well.

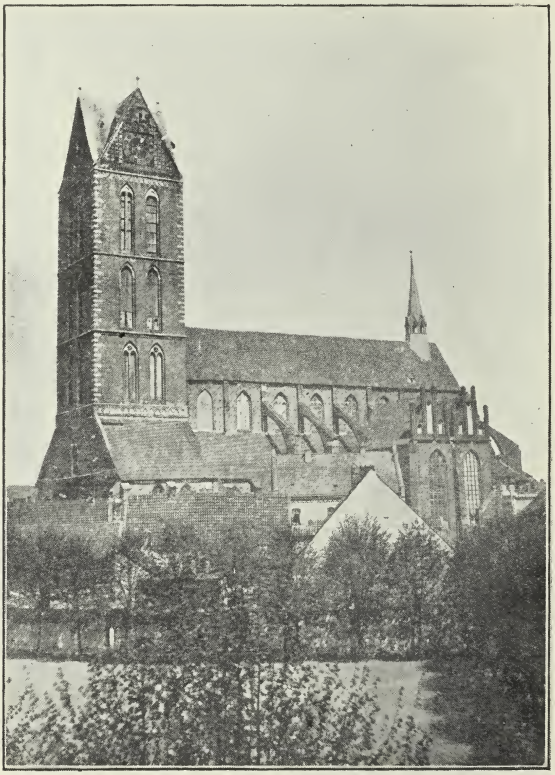
Occasionally, we find the solitary western tower gabled on its western and eastern faces only, but with greater frequency on each side as in that noblest of examples, St. Patroclus at Soest, where it is surmounted by an octagonal spire of copper very happily proportioned.[1] A slenderer tower, also gabled, and supporting a slate spire curiously leaning towards the west, is attached to the "Reformirte Kirche," another of the interesting churches which abound in this delightful old "large village" of Westphalia.

An infelicitously proportioned lead spire has been "restored" to the cruciform gabled tower of the cathedral at Paderborn, whose original outline may still be seen in the church of SS. Peter and Andrew in that city. Here the four roofs of the tower meet in a small turret, but neither this steeple nor that of St. Nicholas at Warburg, also lately spoilt by the addition of a spire, is of an early period, from which it may be assumed that the gabled tower was a favourite one in all ages. Those of Gesecke, Erwitte and Altenbecken, between Soest and Warburg, are pleasing examples of the "saddleback." The steeple at Erwitte, and the western one of the Grosse Marien Kirche at Lippstadt, which is surmounted by a metal dome, are ponderous masses, more remarkable for solidity of construction than for elegance of outline.

[1] This type of steeple seems to have been a favourite one in the North of Europe, examples of it even occurring in the Gottland churches of Tingstäde and Wall.

Near Minden is a charming example of a gabled tower attached to the village church of Veltheim.

Of steeples in the Baltic provinces, the most remark-



ST. MARY'S, WISMAR.
(A Cruciform Saddleback Tower.)

able are those of the Marien Kirche at Lübeck and St. John, Lüneburg, consisting of a tower gabled on each side and supporting a metal spire. At Wismar, in the

churches of St. Mary and St. Nicholas, we find the tower gabled on each side, but without the spire. At Prenzlau, the two tall western towers have roofs of the ordinary saddleback form, a type that is of constant occurrence in the extreme north-west, particularly in Overijssel and Friesland.

The steeples of St. Nicholas and St. James, at Stralsund, with their several stages of richly-traceried windows, are noble pieces of brick architecture.

More curious than beautiful are the gabled towers encountered quite up in the north-east of Prussia.

Such steeples as those at Santoppen and Guttstadt, with their eastern and western gables masked by stepped and turreted brickwork, will remind those conversant with Danish ecclesiology of the more picturesque ones of Taarnby, Great Hedinge, West Brondby and Vallenback. St. James' church, Thorn, has a very singular brick tower. It rises in four stages above a not very lofty western façade which shows the fronts of the lean-to aisles. Each stage is relieved by shallow fenestriform openings without tracery, and the whole is surmounted by two pyramidal roofs side by side. The great western tower of St. Mary at Danzig is very similar, and may possibly have had a capping like that of Thorn. The Complete Gothic towers of Rheine and Hamm with their several tiers of traceried windows are very pleasing, but the city of Münster possesses two of the most beautiful steeples produced in Westphalia, if not in Germany, during the Complete Gothic period : the western one of the church of St. Mary over the Water, and the central one of St. Ludger, where a late Gothic lantern of the most graceful open character forms a striking contrast to the severity of the Romanesque octagon upon which it is engrafted.

A similar instance of the superimposition of Late Gothic work upon Romanesque, meets us in the octagonal towers forming part of the central screen mass at the Dom of Erfurt. Originally these towers stood over the

west end of the choir in the angle formed by it with the transept as at Naumburg, but at a later period they were joined together in a manner that will be

ST. CATHERINE'S, BRUNSWICK.
(Belfry and steeples added to a low and earlier west front.)

best understood by reference to the illustration on page 317.

I alluded in the previous chapter to a peculiar mode of

connecting the western gables of the nave, in speaking of the Brunswick churches. In Central Germany, this "screen façade" appears to have been a very favourite device, from Romanesque to Late Gothic times, occurring on a scale of great magnitude in the churches of Goslar, Halberstadt, Quedlinburg, Gernrode, Magdeburg, and others of Lower Saxony.

In the district between Halberstadt, Magdeburg and Hildesheim, a favourite form of west front is a saddleback tower, gabling transversely to the axis of the church and extending across its whole breadth. When these gabled façades have red-tiled roofs the effect is very picturesque, as, for instance, in St. Peter's at Magdeburg, and the great Romanesque conventual church of Fischbeck near Hameln.

Reminiscent of the Kent and Sussex Wealds are the small slate spires which ordinarily crown the towers of small village churches in Hanover. Nestling, as they do, in a collection of steep-gabled, red-tiled houses, they not only look exceedingly pretty, but seem admirably adapted to their locality—an immense tract of country, flat as far as eye can see. There are several very charming village church steeples of this and the gabled type in the neighbourhood of Minden. Many of these churches, although externally of rude architecture, and of humble dimensions, are well worth entering for the sake of the curious and interesting furniture they contain. Not a few have escaped the "obliterator of historical records," and on this account are more than ordinarily delightful.

Certain cathedrals have four towers. That of Magdeburg was designed to have such a number, but the pair which should have flanked the eastern side of either transept seems never to have progressed beyond the clerestory. The western pair was one of the last additions to the cathedral, and although not particularly remarkable, forms an imposing mass, with the portion of wall, which, rising far above the roof of the nave, is

pierced with an unglazed window like the exaggerated west fronts of Brunswick.

The cathedrals of Naumburg and Bamberg have fine groups of four steeples. Each church has a western apse or choir, flanked like the eastern one with a pair of steeples. At Bamberg, the towers adjoining the western choir are very graceful works of the latter part of the thirteenth century, their two stages of light, open tourelles having been in all likelihood inspired by those of Laon.

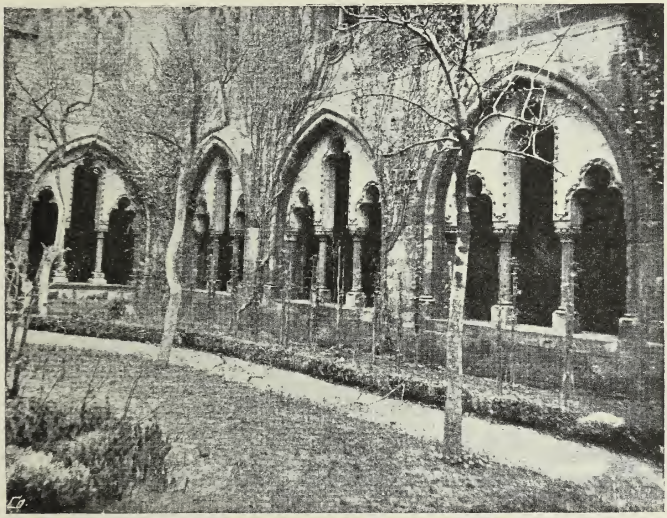
One of the western towers at Naumburg, also designed on the Laon model, is ancient, the other has been completed to match it only within the last quarter of a century.[1]

The open-work spire of Freiburg im Breisgau is perhaps unequalled in grace, but those of Strassburg and Thann will always appeal to the curious rather than to the true artist in such matters. Another of these spires of open work is at Meissen ; little or nothing can be said in its praise, while at the west end is an unfinished " screen façade " extending across the whole width of the church, but not rising above the apex of its roof. Very likely it was the intention of the designer to make this façade to soar far above the building somewhat after the fashion of the great one at Strassburg, which, after all, is little more than an exaggeration of those screens to which allusion was made just now in connection with the architecture of Lower Saxony.

The cloister forms a highly interesting and important feature in German ecclesiology. Despite the large number of churches in Protestant hands, such as were of cathedral or conventual standing have succeeded in retaining this appendage in a far more complete state than those of England and France. In most instances, however, their domestic *entourages* have been secularized almost beyond recognition. It is by no means unusual to meet with several churches in one town equipped with cloisters, and as in some instances a right of way lies

[1] For illustration of these spires see page 306.

through them, they can be resorted to at all reasonable hours for purposes of study, when perhaps the church itself is closed. The cloister attached to a German church does not always lie alongside the nave as with us, but is occasionally discovered in such anomalous positions as at the west end (St. Maria in Capitolio at Cologne, Laach, and Aschaffenburg), at the east end (Hildesheim



HALBERSTADT CATHEDRAL.
(A corner of the cloisters.)

and Ratisbon cathedrals), or against the north side of the choir, as at Paderborn.

Of Romanesque and Transitional cloisters we find examples at Aschaffenburg in Bavaria, Asbeck (near Coesfeld in Westphalia), Bonn, Cologne (St. Maria in Capitolio), Essen minster (eastern side only), Gernrode (north and only side left), Hildesheim Cathedral, the abbeys of Laach in Rhenish and of Loccum in West-

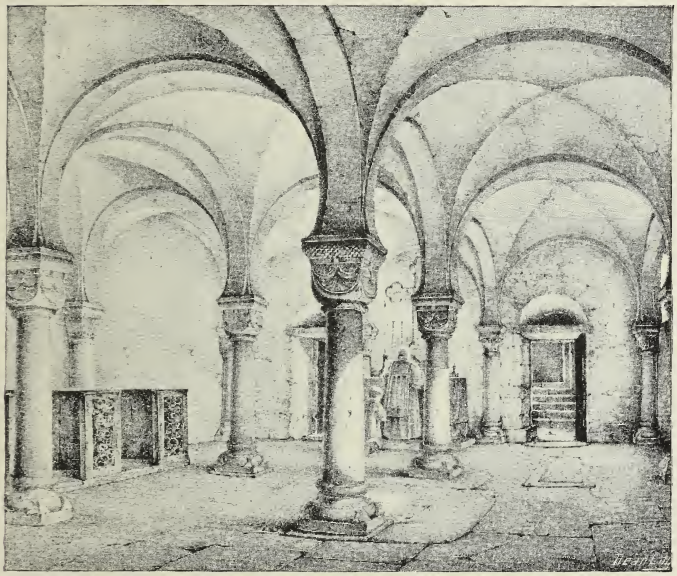
phalian Prussia, at Magdeburg (cathedral and Liebfrauen Kirche), at Osnabrück (on the south side of the cathedral, but much restored), and at Paderborn, attached to the church of SS. Peter and Andrew.

In the Complete Gothic style, cloisters of great beauty may be seen at Aix-la-Chapelle, Brunswick (St. Ulrich's), Mayence (cathedral and St. Stephen's), Osnabrück (St. John's), SS. Peter and Paul, Weissenburg, and St. Victor, Xanten, and attached to the cathedrals of Erfurt, Halberstadt, Münster, Paderborn, and Treves. Where cloisters exist in connection with a Roman Catholic church, they are fitted up with pictures, desks, and kneelers for the recitation of the "Stations of the Cross," hence their appellation, *Kreuzgang* (Way of the Cross). Often we find their walls encrusted with monuments in the voluptuous style of the Renaissance, but these, as well as the large incised gravestones frequently lining them, assist in imparting additional interest and picturesqueness. Generally speaking, the turf in the garth is trimly kept, particularly at Münster, where it is swept by tall firs.

The non-subterraneous crypt, so important a feature in the ecclesiology of Germany, is to a certain extent responsible for the extremely picturesque aspect of so many church interiors, from the fact of its frequently necessitating a flight or several successive flights of steps from the nave to the choir. The Dom at Brandenburg, St. Blazius at Brunswick, St. Boniface, Hameln; the conventual churches of Jerichow, Gernrode, and Quedlinburg; the cathedrals of Bamberg, Chur, Hildesheim, Naumburg, Paderborn, and Speyer; the minsters of Bonn, Essen, and Gladbach; St. Gereon at Cologne, the church at Boppart; and St. Quirinus at Neuss, all derive additional interest from the presence of the raised crypt.

Generally, we find the entrance to the crypt facing the nave, a flight of steps on either hand conducting to the choir. Such an approach to the choir—paralleled by our

Canterbury, Rochester, and Winchester—is extremely imposing. At Brandenburg there are twenty-two steps, while the more broken ascents at Brunswick, Paderborn, and Quedlinburg are equally steep; but, as the whole of



CRYPT AT GÖLLINGEN.

the eastern bay of the nave is frequently occupied by these stately *escaliers*, the cruciform plan of the structure is lost internally. In some instances the crypt is approached from the transept, as at Brandenburg, Hildesheim, Naumburg, and Paderborn, the crypt in the last-named being, next to that at Speyer, the longest in Germany.

At Naumburg, where the west end of the crypt is concealed by a valuable Romanesque roodloft, the floor of the substructure is only 4ft. 6in. below that of the

nave and transepts, while the parcloses of the choir which extend across the latter are 16 feet above it. At Quedlinburg, where there is a flight of steps to the choir on either side the crypt door, and at Jerichow, where the choir can be only approached from the transepts, you walk straight into the crypt from the nave.

Occasionally we meet with crypts beneath the transepts, choir aisles, or western apse, but not of great extent, as, for instance, in the churches at Soest (St. Patroclus), and Barsinghausen, and in the minsters of Gernrode and Herford.

A charming specimen of Saxon Romanesque is the crypt under the chapel at Göllingen, near Sondershausen —a simple building of two storeys, square below and octagonal above, the transition between the two shapes being pleasantly accomplished by stone broaches. A view of it, from Puttrich's work on Saxony, embellishes this chapter.

Besides the examples to which I have drawn attention, the following crypts, among a host of others, merit study —those of Conradsburg, Ilsenburg, Memleben, and Zeiz in Saxony, and of Fischbeck, Neuenhersee, and Vreden, in Westphalia. In the last named, the carved capitals of the columns are of unusual excellence.

Where a German cathedral or church remains in Catholic hands, the crypt is generally accessible, being fitted up with benches, altars, sometimes an organ, and other *instrumenta* of worship.

CHAPTER IV

THE FURNITURE AND FITTINGS OF GERMAN CHURCHES

If the Germans of the later mediæval epochs rarely succeeded in producing an agreeable assemblage of parts when rebuilding or adding to their churches, it must be conceded that they were very successful in equipping them with roodlofts, triptychs, stalls, coronæ, tapestries, stained glass, and other matters invoking the aid of the arts ancillary to architecture.

The ancient churches of Northern Germany being divided between Catholics and Protestants, it is not always advisable to regard German congregations as coming under the influence of their ecclesiastical buildings.

Mediæval *instrumenta ecclesiastica* are preserved, although the ritual may be Lutheran. Indeed, I have sometimes observed in the towns, as well as in country parishes, that Germans were not clear about the extent of the Reformation, and they accept pictures and statues as if they were architectural details like the flowers sculptured around the capitals or other ornamental accessories. Sentiment counts much for them, and thus they find nothing irregular in the scene which Von Zedlitz witnessed, and which he made the subject of one of his charming poems, in order that it might find imitators. In it a mother is represented as imparting to her baby the Holy Communion she has just received, and this act is described as if it were laudable for

exemplifying the sweet power of maternal love, and the spirit of the Institution. Although it could not be considered orthodox, it suggests the liberality of interpretation in Germany.

The division of the churches into Catholic and Protestant has been determined to a great extent by the manner in which the Reformed principles were received in the locality.[1]

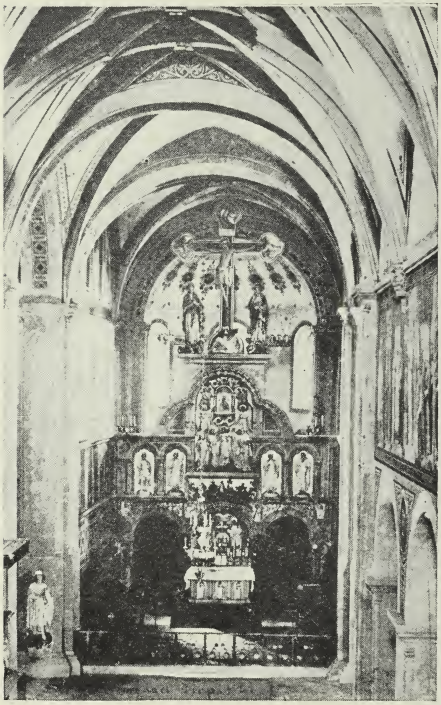
For example, in Westphalia, at Osnabrück, the cathedral and St. John's are Catholic, St. Mary's and St. Catherine's are Protestant. At Münster, of the twelve churches the Protestants have but one, the Minorite church. Of the eight mediæval churches in Soest, the Catholics possess but two, St. Patroclus and the Chapel of St. Nicholas. At Herford, all the old churches are in Protestant hands. At Paderborn the Catholics retain all but one, while at Minden they only hold the Dom, and at Dortmund the Dominican church. Brunswick, Naumburg, and Magdeburg are strictly Protestant, but in Halberstadt, Erfurt and Breslau the churches are shared pretty equally. Sometimes, one building serves for both Catholics and Lutherans; indeed, it is difficult in certain places for a stranger, unversed in local ecclesiology, to determine with what variety of worshipper he participates.

The jealously-guarded choirs of North Germany, with their high, close rood and parclose screens, constitute one of the most interesting ecclesiological features of that country. They vary considerably both in form and position. Where the eastern limb is long enough to contain the choir fittings—as, for instance, at Halberstadt and Magdeburg — the roodloft stands at its entrance with the transeptal space in front of it; but more frequently the choir proper is so short that its extension across the transept, and in some cases even into the nave, was found necessary, as at Brunswick,

[1] It is not a little strange that Saxony, the most Protestant of German States, should have a Catholic ruler.

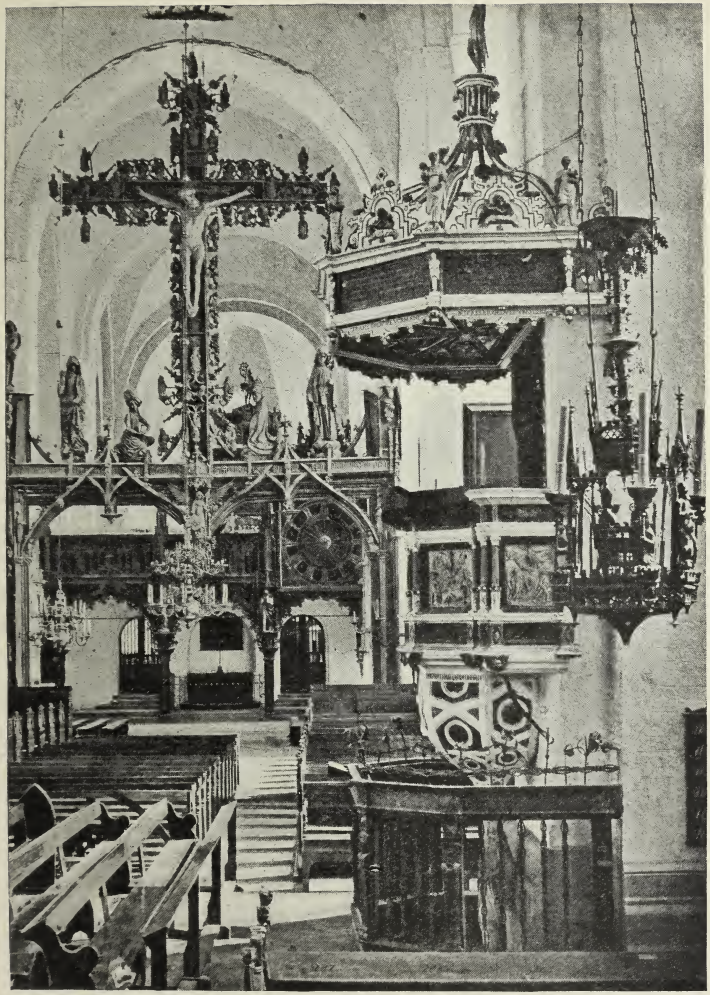
ST. MARY AT GELNHAUSEN.
(Showing Early Gothic roodscreen.)

Hildesheim, Marburg, Münster, Naumburg, and Paderborn. In these instances fine scope is afforded for more than ordinary elaboration of the side screens or parcloses, and advantage has in some cases been taken of this. Sometimes, as at Hildesheim, Marburg, and Wechselburg, the roodloft is a mere screen, fulfilling the double purpose of a reredos and a rood. Cathedrals and conventual churches are distinguished by the deep roodloft, with a people's altar facing the nave between two entrances to the choir and always dedicated to the Holy Cross from its position immediately under the great rood. Parish churches have either an open one of stone, or *cancelli* of metal, and the doorway central.



ROODLOFT AT WECHSELBURG.

Early examples of German choir screens are those in the Cistercian church at Maulbronn, in Wirtemburg, in the Dom at Naumburg, enclosing the eastern choir, and at Wechselburg, near Leipzig, in the Schloss Kirche. The last named is a highly valuable specimen. Forming



INTERIOR OF THE DOM, LÜBECK.
(A Lutheranized church, retaining its mediæval roodbeam and crucifix.)

as it does both rood and reredos, it stands in the chord of the apse of one of the very few ancient churches held by the Catholics in Saxony. The screen is stone, the rood, the arch supporting it, and the attendant effigies being of wood. The arcaded figures above the side doors are of stone and coeval, but the frescoes filling the various arched compartments are modern, and belong to the recent sumptuous works of restoration carried out in this hitherto somewhat gloomy church.

Of First Pointed roodscreens that in the Marien Kirche at Gelnhausen and that separating the nave from the western choir of Naumburg Cathedral, may be cited as fine examples.

Complete Gothic screens, by far the most numerous, occur in the cathedrals of Halberstadt, Havelberg, Lübeck, Magdeburg, and Meissen ; at Lübeck in the Marien Kirche and chapel of the Hospital of the Holy Ghost ; in the Dominican church at Erfurt ; in St. Stephen's, Alt Breisach, on the Upper Rhine ; in the Pfarr Kirche at Oberwesel on the Middle Rhine ; and in St. Victor at Xanten on the Lower ; and in the Hesse churches of St. Elizabeth at Marburg, Friedburg, and Wetzlar. Of Renaissance screens an extremely interesting example still exists in the protestantized Cistercian abbey church of Riddagshausen near Brunswick, and a much more sumptuous one in the cathedral at Hildesheim, remarkable for the works of early Romanesque art with which St. Bernward so richly endowed it.

It is worthy of observation that the roodscreen is much more commonly met with in the Lutheranized churches of Germany than in those of the Catholics. Many doubtless existed in the churches of the latter until the middle of the eighteenth century, but in Germany, as in France, during the laxity prevalent in ecclesiastical circles at that time, the partial decay of ancient solemn discipline, combined with pagan ideas of taste and the ravages of the Great Revolution

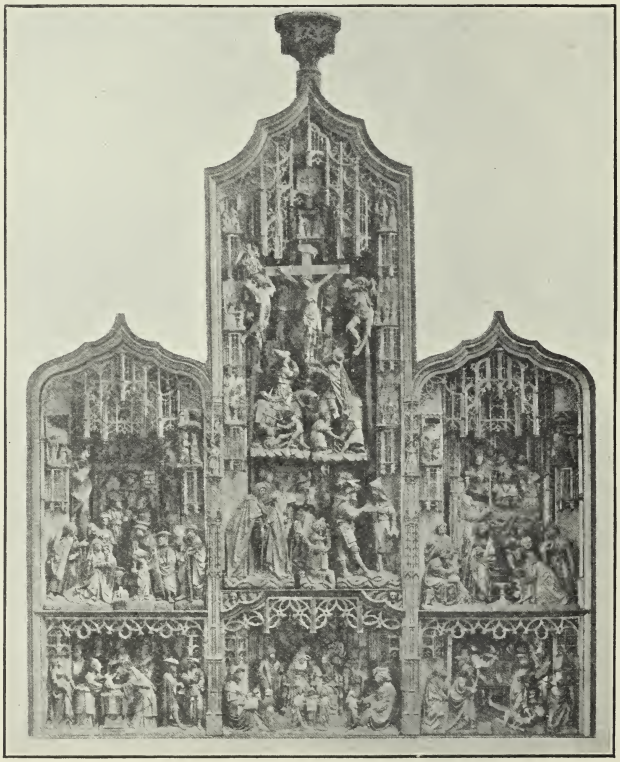
have left but few of the sumptuous roodlofts and "*pulpita*" which were formerly to be found in every great church.[1]

In some churches where there is no solid screen, the crucifix rests upon a beam spanning the entrance to the choir, or is pendent from the arch, as in St. Patroclus at Soest, St. Reinhold and St. Mary at Dortmund, the cathedral and St. Catherine at Osnabrück, the church at Frondenberg, St. Laurence at Nuremberg and elsewhere. In Lübeck Cathedral there are two screens, a close one separating the choir from the rest of the church, and a beam placed somewhat westward of it supporting the great crucifix, which, together with that in St. George's, Wismar—now fixed upon the altarpiece, where it looks decidedly top-heavy—is one of the most magnificent specimens remaining in North Germany. In many instances—not only among the Catholics but among the Lutherans—the rood has been restored in one or other of these forms, a most gorgeous example both as regards carving and coloration being that erected a short time since in the Protestant St. Blazius at Brunswick. (See p. 149.)

Although the stone reredos or altarpiece is not unknown in Germany—examples of great value and interest occurring in St. Elizabeth's at Marburg in Hesse; in St. Catherine's at Unna; in the north transept of the cathedral at Paderborn; in St. Mary in the Meadows at Soest; and in St. Mary on the Hill at Herford—the favourite form of this *instrumentum altaris* was the winged or triptychal one of wood, enriched either with carved groups gorgeously coloured, gold

[1] Until 1719, when the Elector Palatine, Karl Philip, expelled the Lutheran congregation from the church of the Holy Ghost at Heidelberg, there was a screen between the nave and choir. "On 31st August, 1719, Consistorium and congregation found themselves fairly in the street, and the *Heilige Geist Kirche* clean gone from them. Screen of the choir is torn down; one big Catholic edifice now; getting decorated into a Court church, where Serene Highness may feel his mind comfortable."—Carlyle, *Frederick the Great*, i. 410 *et seq.*

predominating, or with paintings, the latter always occupying the outer sides of the wings which in penitential seasons were kept closed. Some of these triptychs



PART OF AN ALTARPIECE AT KEMPEN.

were equipped with double wings, one over the other, so that the various festivals of the Church could be emphasized by a display of altar scenery more or less gorgeous. When these altarpieces first came into use

is not quite clear, certainly not till the fourteenth century was well advanced; but by the beginning of the following one their adoption seems to have become general, dictated perhaps by the almost universal employment of the three-sided apse. Of an immense number of North German triptychal altarpieces the following colossal examples may be named as most worthy of the student's attention :—St. Peter, Dortmund; the Pfarr Kirche, Vreden; and the church at Schwerte, all in Westphalia. St. Stephen, Alt Breisach; and St. Mary's, Oberwesel, on the Upper Rhine; the Dom, Schleswig, in Holstein.

On the Lower Rhine at Calcar, near Cleves, there is a splendid series of carved triptychs, each of the seven altars in the great fourteenth-century church there being provided with one. That above the high altar is a wonderful work of its kind, the series of groups representing the Passion comprising some two hundred figures.

The collegiate church of Xanten, in the same district, contains an equally beautiful series, while those in the Fraterherren Kirche at Wesel, the Wallfahrts Kirche at Kevelaer, the Pfarr Kirche at Straelen, the collegiate church at Cleves, and the church at Kempen, are deserving of careful study.

In the Baltic provinces are splendid altarpieces in St. George's at Wismar; in the Cistercian church at Doberan between Rostock and Wismar; in the Pfarr Kirche at Gustrow, a little to the south of Wismar; in the churches of St. Nicholas at Rostock and Stralsund; in those of St. Mary at Danzig, Greifswald, Koslin, Kolberg and Tribsees, the last-named being an early one of especial interest. Lübeck Cathedral preserves the celebrated Memling polyptych, while at St. Catherine's in the same city, now a museum of ecclesiastical antiquities, is quite a store of these altarpieces. In Brandenburg, the churches of Werben and Salzwedel are similarly equipped, as are the Silesian ones of St.

Elizabeth, Corpus Christi, and St. Mary Magdalene at Breslau. Cracow possesses in the high altarpiece of the Marien Kirche—a most picturesque Late Gothic church with a lofty but narrow apsidal choir—one of the largest and most sumptuous works of S. Stoss, executed between 1472 and 1484. In Saxony are good specimens in St. Moritz, St. Ulrich and the Neumarkts Kirche at Halle, and in the Marien Kirche at Zwickau.

THE DOMBILD IN COLOGNE CATHEDRAL

From among a host of paintings forming portions of mediæval triptychs, or inserted in altar-pieces of post-Gothic date, I have selected those in the following Westphalian churches:—Bielefeld, St. Martin; Dortmund, St. Reinhold, St. Mary, and the Dominican church; Osnabrück, St. Mary; Paderborn, cathedral (above an altar in the south transept); Soest, a coronation of St. Nicholas, an early and very valuable specimen, *c.* 1400, in the Nicolai Kapelle; St. Peter, St. Mary in the Meadows (fourteenth and fifteenth

centuries), St. Paul (fifteenth century), St. Maria in Hohe (before 1500).

In the chapel of St. Agnes behind the high altar of the cathedral at Cologne is the celebrated *Dombild* representing the Adoration of the Magi, a masterly production for its date, *c.* 1410. St. Peter's contains Rubens' crucifixion of that saint. The picture usually seen is a copy, the original being publicly displayed only on Sundays and Holy Days.

In St. Elizabeth at Breslau, the Schloss Kapelle at Dessau, the Dom at Glogau, St. Mary at Halle, St. Wenzel at Naumburg, St. Blazius at Nordhausen, and the Stadt Kirche at Weimar are works by Lucas Cranach, one of the High German school of the first half of the sixteenth century, on whose productions the religious feeling of the age—that of the early Reformation—is impressed. Cranach died in 1553 and was buried in the Jacobi Kirche at Weimar, but his remains were transferred to the Stadt Kirche in 1859. The mason who carved his epitaph has written *pictor celerrimus* instead of *celeberrimus*, either of which is appropriate.

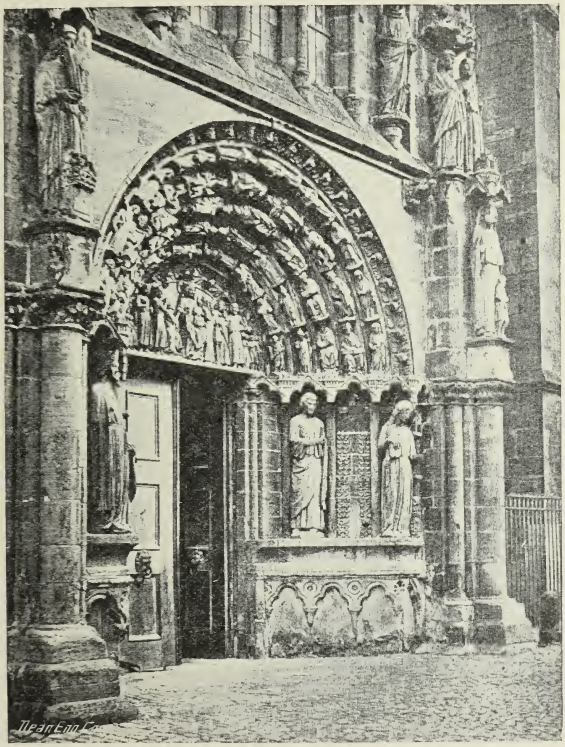
Although many of them have not been identified, it is probable that a large number of the pictures met with in the Westphalian churches are from the brush of Heinrich Aldegrever, a no less warm partisan of the Reformation. He was born most probably at Paderborn, where his parents resided, though he lived chiefly at Soest, dying there in 1558. Aldegrever's works show a decided Düresque feeling, but competent critics are of opinion that he was not a pupil of that master, nor even visited Nuremberg, though Van Mander reports that he painted the wings for an altarpiece in one of the churches there. Aldegrever is perhaps most widely remembered by his works in engraving, a branch of the art in which he acquired a distinguished reputation among those artists who are styled the Little Masters, from their having generally engraved plates of a small size.

Many of the altarpieces enclosing these paintings, and corresponding to those seen in our churches of the Wrennian school, are truly magnificent, Lutherans as well as Catholics delighting to adorn their churches with them, though adopting a different scheme of iconography. Not infrequently these altarpieces rise in three stages, each furnished with a painting, as in the semi-classic Jesuit churches at Cologne and Paderborn, while those in the Gothic cathedrals of Frauenburg, Gnesen, and Havelberg, and in the churches of St. Mary, Wismar; St. James, Stettin; St. Martin, Brunswick, and St. Ludger, Werden, are, if incongruous with the surrounding architecture, infinitely better than the feeble modern Gothic ones, which in too many instances have taken their places.

Of North German sculpture it may be said, speaking generally, that, in spite of considerable individual achievement, it cannot be regarded as often, if indeed ever, reaching the highest level of excellence. On a broad survey of this branch of ecclesiastical art in Germany, we are struck by the superiority of its early promise to its eventual achievement, and the sharp contrast between the works of the latter part of the twelfth and thirteenth centuries—replete as they are with dignity and pathos—and those of the Nuremberg school, in which, while there is much that is charming and admirable, it is impossible not to detect a desire for dramatic narrative—an abandonment of the conventional for the naturalistic, but at the sacrifice of much beauty and æsthetic propriety.

In the extreme north and east of the country, where stone is scarce, sculpture is rarely met with. Lower Rhenish Prussia is comparatively devoid of it, owing to the havoc committed by the French invasions of the latter part of the seventeenth and eighteenth centuries. Westphalia and Saxony offer some of the best and noblest specimens; indeed the statues adorning the southern portals of Münster and Paderborn cathedrals,

the western choir screen and choir at Naumburg, and the Golden Doorway of the church at Freiberg in the Erzgebirge, rival some of the finest works of Greece in



WESTERN DOORWAY OF THE CHURCH OF OUR LADY AT TREVES.
(Thirteenth century.)

their calm and placid beauty and stately breadth of form. On the Moselle, the western doorway of the church of Our Lady at Treves is a pure and graceful piece of thirteenth-century work. On the Upper Rhine

the portals of Strassburg, Thann, and Freiburg im Breisgau will occur to many.

Following the custom of the mediæval Italian ones, the earlier cathedrals and conventual churches of Germany had separate baptisteries, circular or octagonal in form, but these have either vanished entirely or have been superseded by a building of totally different character, whose dedication to St. John the Baptist alone serves to carry on the tradition. An example of this occurs at Essen, where, a little to the west of the minster, and joined to it by a Romanesque atrium, a three-bayed Gothic church occupies the site of the ancient baptistery chapel.

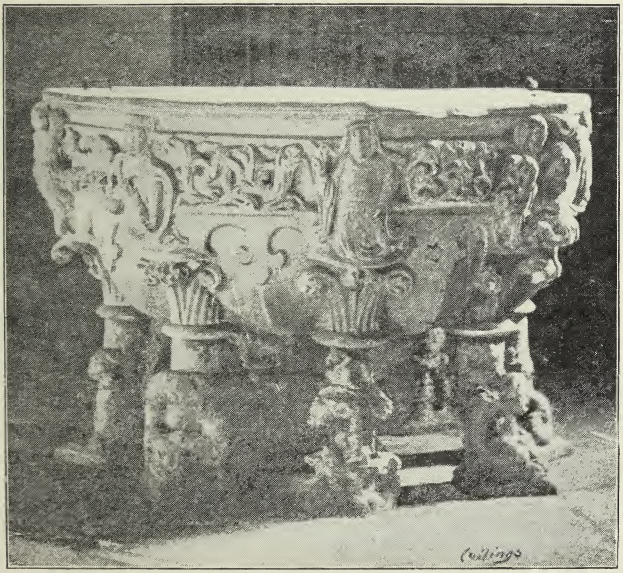
The custom of erecting a font of suitable size within the principal churches themselves, thus obviating the necessity of a special building, may be traced to the ninth century, for in the plan of the great church of St. Gall, which belongs to the earlier part of it, the font is placed in the middle of the nave, close to the western choir.[1] At this time baptism by sprinkling had taken the place of that by immersion, and this change exercised considerable influence on the plan and erection of fonts, which, however, through all the ages of Pointed architecture in Germany retained something of that primitive, vat-like character from which they have derived their appellation *Taufstein*, literally, "dipping stone."

Of fonts, whether Romanesque, Complete Gothic, or Renaissance, Germany presents examples in abundance, both in stone and metal. When composed of the latter material they are styled *Taufbecken*, or "dipping goblets," from the shape they ordinarily assumed. In the Catholic cathedrals and churches the font retains its original place, which is, generally speaking, at the west end of the north aisle; but in those that have become protestantized, it has, with a few notable examples to the

[1] As I remarked in the previous chapter, the western apse, so frequently met with in early German churches of cathedral or conventual rank, may be accounted for by this disuse of the separate baptistery.

contrary, been removed from its rightful position into the choir, thus completely nullifying the beautiful symbolism of the entrance to the spiritual Church by baptism.

Excellent examples of Romanesque and Early Gothic fonts are to be found at Andernach on the Rhine, Limburg on the Lahn, in Halberstadt and Magdeburg

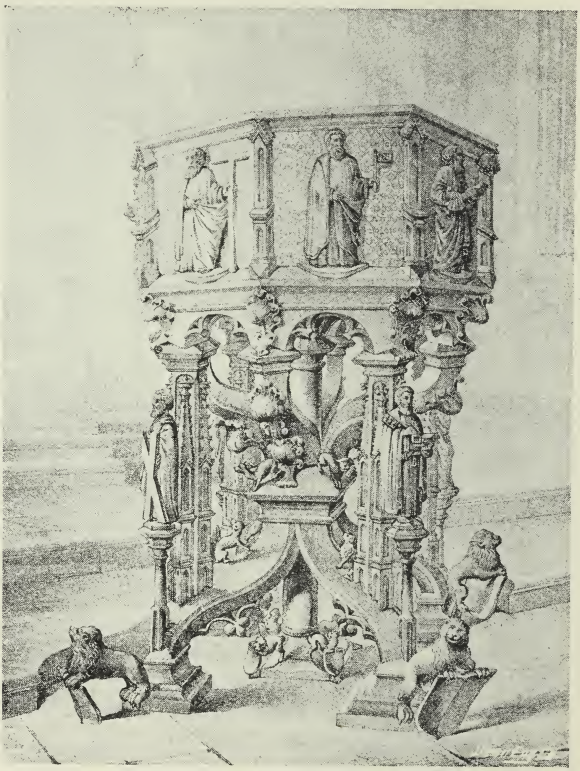


THE FONT, LIMBURG CATHEDRAL.

cathedrals, and in the Neumarkts Kirche at Merseburg; also in the Westphalian churches of Aplerbeck, Asbeck, Beckum, Bochum, Boke, Brechten, Brenken, Elsen, Freckenhorst, Koesfeld, Lünero, Methelin, Ramsdorf, and Veltheim.

Saxony offers a fine example of a Complete Gothic font in the church of St. Severus at Erfurt. In West-

phalia those in the following churches are remarkable: Ascheberg, Benninghausen, Billerbeck, Dortmund (St. Peter), Herford (minster and St. Mary on the Hill),



LATE GOTHIC METAL FONT AT WITTENBERG.

Münster (St. Ludger), Osnabrück (St. Catherine); Paderborn (SS. Peter and Paul), and Soest (several churches). There are charming Renaissance fonts at Eisbergen near Minden, in St. Kilian's, Höxter, in the

two churches at Lemgo, and at Minden in the Dom and Marien Kirche.

North Germany is extremely rich in metal fonts. As exhibiting the greatest beauty of workmanship and skill in casting, the following deserve the student's attention :—

Early examples: Bremen Cathedral, Brandenburg (St. Godehard), Dortmund (St. Reinhold), Hildesheim Cathedral, Coesfeld (St. Lambert), Osnabrück Cathedral, and Rostock (St. Mary's).

Late examples: Brandenburg (St. Catherine), Breslau (St. Elizabeth), Brunswick (St. Martin and St. Ulrich), Cologne (St. Maria in Capitolio, St. Peter), Danzig (St. Mary), Halle (St. Mary), Hanover (St. Cross and St. Giles), Lübeck (cathedral, St. Mary, and St. James), Mayence and Münster cathedrals, Prenzlau (St. Mary), Spandau (St. Nicholas), Wismar (St. Mary), Wittenberg (Stadt Kirche). The churches of St. Martin and St. Simeon at Minden contain each an interesting specimen of a Renaissance font in metal dated 1583 and 1609 respectively.

Besides fonts, German churches are rich in other metal fittings, among which must be named : the *coronæ lucis* of great size and antiquity pendent in the naves of the cathedral at Hildesheim and the collegiate church at Aix-la-Chapelle, and the later and more modestly dimensioned ones in Münster Cathedral, in Archbishop Ernest's chapel at the west end of Magdeburg Cathedral, in the Pfarr Kirche at Dortmund, the Stifts Kirche at Lemgo, and in the churches of Calcar, Erkelenz, Fröndenburg, Kempen, Obern Kirchen, and Ratzeburg. Post-Reformation chandeliers, often of great size and sumptuousness, and in every way deserving of study, are of frequent occurrence, those in the Dom at Bremen, St. Michael, Hildesheim, St. Mary, Colberg, the Wismar and Stralsund churches, the Minden churches of St. Martin, St. Mary, and St. Simeon, St. Peter, Soest, and St. James, Stettin, being most remarkable. Then there

are the gigantic seven-branch candlesticks, which, in imitation of that in the Temple at Jerusalem, stand so imposingly at the entrance to the choirs of St. Blazius at Brunswick and the minster at Essen, both dating from Romanesque times ; and the lesser candelabra of the same type in the churches of St. Mary at Colberg, and Frankfurt on Oder, St. Gangolf at Bamberg, St. Cunibert at Cologne, the cathedral and St. Mary at Halberstadt, the cathedral at Münster, SS. Peter and Paul at Paderborn, the Cistercian church of Riddagshausen near Brunswick, and St. James at Perleberg near Wittenberg.

BRONZE CANDELABRUM IN THE MINSTER AT ESSEN.

Students of works in the precious and coarser metals should on no account leave the sacristies and treasuries of the North German churches unvisited, since the majority of them enshrine such smaller mediæval *instrumenta* as herse and tenebræ lights, processional and altar crosses, candlesticks, chalices, monstrances, reliquaries, vessels for the holy oils, office books—often most sumptuously bound—tapestries, copes, chasubles and other objects for use in the offices of the Church, too numerous to particularize. The best and most

richly-stored sacristies are those of Brandenburg, Hildesheim, Halberstadt, and Osnabrück cathedrals, St. Mary at Danzig, the abbeys at Essen and Quedlinburg, and the churches of Emmerich, Gerresheim, Grafräth, Hochalten, Straelen and Xanten, all on the Lower Rhine, and easily accessible from Dusseldorf, Elberfeld, or Wesel.[1]

In Germany the pulpit was developed in the thirteenth century out of the ambon,[2] which in early times formed part of the choir screen; hence its name *Kanzel*, retained in reminiscence of the balustrades or *cancelli* from which it projected. There are not many mediæval pulpits extant in North Germany, the greater number having been replaced by others of Renaissance workmanship, showing all the sumptuousness of the style. The country, however, possesses rare treasures in the shape of two early thirteenth-century pulpits, one in the Neuwerks Kirche at Goslar, the other, very similar to it, in the church at Wechselburg near Leipzig.

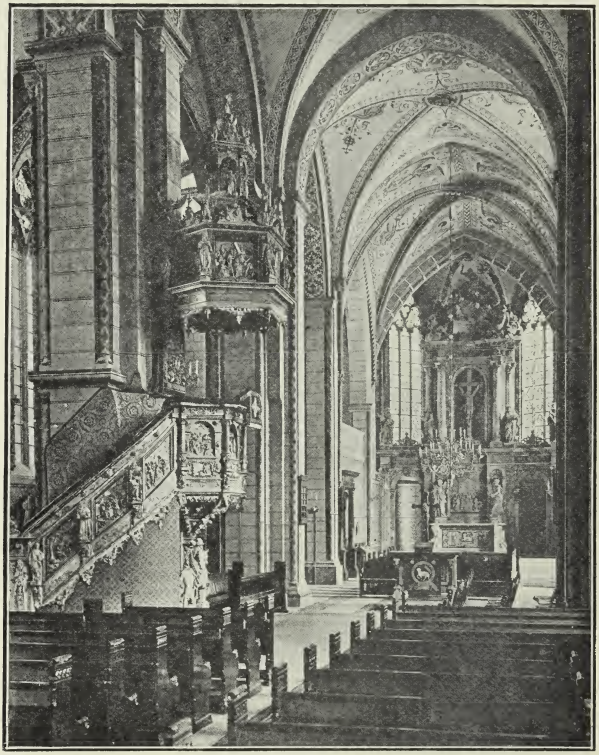
The following churches contain mediæval pulpits as interesting from their rarity as from the splendour of their workmanship. All belong, however, to the Later Gothic epochs:—Freiburg in the Harz (Dom Kirche), Freiburg im Breisgau (minster), Strassburg (cathedral), Ulm (minster), Warburg (Dominican church).

From a host of Renaissance specimens (sixteenth and seventeenth centuries) I have selected the following as the best representatives of their style:—Havelberg, Lübeck, Magdeburg, Minden, and Ratzeburg cathedrals;

[1] The art treasures preserved in these sacristies are to be found admirably illustrated in Clemen's *Kunstdenkmäler der Rheinprovinz*, and Ludorff's *Bau und Kunstdenkmäler von Westfalen*, a series of recently published monographs upon the architecture and art of the Rhine Provinces and Westphalia. King's *Study Book of Mediæval Architecture* (4 vols.) gives many examples.

[2] An ambon of the eleventh century, perfectly preserved and ornamented with great splendour, is still preserved in the minster at Aix-la-Chapelle. A gift of the Emperor Henry II., it is a trefoil in plan, executed in wood, covered with copper-gilt and adorned with jewels, enamels, and ivory reliefs in fifteen richly-bordered panels.

Brunswick (St. Martin), Brandenburg (St. Catherine), Colberg (St. Mary), Eisleben (St. Andrew), Greifswald (St. Mary), Herford (minster), and Hildesheim (St.



RENAISSANCE PULPIT AND ALTARPIECE IN ST. MARTIN'S, BRUNSWICK.

Andrew). Many of the great brick churches on the Baltic are rich in pulpits of this date. The staircase by which the pulpit of this epoch is approached is, as a rule, treated with equal richness, an interesting feature in the composition being the doorway at its foot.

Carved choir stalls abound, among the most remarkable being the Romanesque ones in the cathedral at Ratzeburg, and the Complete Gothic ones in St. Andrew and St. Gereon at Cologne, the cathedrals at Halberstadt and Naumburg, the Dom at Erfurt, the minster at Ulm, and the Lower Rhenish churches of Calcar and Emmerich. Some very beautiful Early Renaissance stalls resembling those in King's College Chapel, Cambridge, are in the church at Pelplin—the cathedral of the diocese of Culm, in West Prussia. Those at Gaesdonk near Cleves, Gerresheim near Dusseldorf, and in St. Vincent at Breslau, somewhat later, are equally fine. Others, completely Classical, are in the western choir of Mayence Cathedral. St. John's church, Osnabrück, possesses beautiful triple sedilia in wood, while of great grace are the recessed stone ones in St. Elizabeth at Marburg and St. Martin at Minden, the wall behind those in the former being richly diapered, while in the latter it bears traces of painting.

On the Gospel side of the choir in many a mediæval church may be seen the Sakraments-haus, or receptacle for the Consecrated Host. In some churches retained by the Catholics this is still used for the Reserved Sacrament, though in most instances it has been superseded by the modern tabernacle on the altar itself.

In large and important churches it takes the form of a shrine—generally of stone, but occasionally of wood or metal—standing well out from the wall and surmounted by a spire which not infrequently, as in Münster Cathedral, St. Mary, Lübeck, and St. Sebald, Nuremberg, soars upwards to a great height, the whole exhibiting much delicacy of workmanship. In churches of lesser magnitude the Sakraments-haus is not so conspicuous an item in the *instrumenta ecclesiastica*, being treated more in the form of a cupboard, though still showing a wealth of detail. Besides these receptacles, other and smaller ones may be seen in the opposite wall, or on either side of the high altar, forming aum-

bries for keeping the holy oils, plate, and other objects of use in the divine offices.

Taking into account the immense number of ancient churches of every grade remaining in North Germany, the quantity of coeval stained glass they have succeeded in retaining is surprisingly small. This, it is to be feared, is attributable more to the vitiated taste of the eighteenth century than to any outburst of iconoclastic frenzy. The windows of the beautiful church of Our Lady at Treves were in 1771 ruthlessly despoiled of their painted glass like those in the nave aisles at Rheims Cathedral about the same period, because they were thought to unduly darken the edifice.

The following examples, illustrative of the three great periods into which the art is divided—the "mosaic," the "single figure and canopy," and the "naturalistic"—may assist the student in discovering their whereabouts.

Tradition died so hard in Germany that some discrimination is required in fixing the dates of this or that specimen, not a little of the Middle Pointed glass following closely the style of the preceding or "mosaic" epoch.

The finely traceried windows of the Cistercian Abbey Church at Altenberg retain a great deal of the stained glass with which they were originally filled on the completion of the building, and which was therefore probably designed between 1270 and 1300. It consists exclusively of designs of natural foliage and diaper work of great elegance and variety, arranged chiefly in geometrical patterns, and carried out in grisaille glass in which grey, white, amber, green, and other light ones are the prevailing tinctures. Although both the group and the single effigy are rigorously excluded, this glass at Altenberg may be taken as an index to the state of feeling and the slight spirit of change which at this time had begun to affect the Cistercian Order, when the severity of its rules, not only in regard to colour but to other matters, had begun to be relaxed. Of their kind, these

windows at Altenberg are models, and alone are worthy of the fourteen-mile journey from Cologne.

The mosaic glass in the chapel of the Three Kings behind the high altar of Cologne Cathedral is a relic of the Romanesque church; in the clerestory of the choir is much fine fourteenth-century work; the glass in the north aisle of the nave is of Dürer's time, *i. e.* early sixteenth century. In the apse of St. Cunibert's is some of the oldest glass in Germany, thirteenth century. St. Peter's has three early sixteenth-century windows with scenes from the Crucifixion, in the apse (1528–30).

The tall transomed windows in the lantern-like choirs of the churches of St. Mary and St. Reinhold at Dortmund, and of the Dom at Erfurt in Thuringia, are full of late but magnificent glass.

At Gelnhausen there are several good Early Gothic specimens in St. Mary's, and at Grünberg in Hesse excellent studies of grisaille work. The glass in the aisles, Lady Chapel and clerestory of the choir of the Dom at Halberstadt is truly magnificent. At Herford, in St. Mary's on the Hill, are beautiful remains of pattern work, and in St. John's are three windows in the apse of great beauty and interest, two of them containing small groups and single figures. Marienberg Kirche, a suppressed Augustinian Nuns' church of 1256, at Helmstadt, near Brunswick, contains some early and very interesting specimens in the style of Bourges and Chartres. There is an early thirteenth-century Radix Jesse in the east window of the choir at Leyden, near Coesfeld in Westphalia. At Lübeck is some glass in the window of the eastern chapel of St. Mary's, which, although of middle fifteenth-century date, is treated in the mosaic style of the thirteenth. The lower tier of windows in the apse of St. Elizabeth's at Marburg have subjects in medallions, the upper ones two tiers of canopied figures. There is also some valuable pattern work here of the same date, the middle of the thirteenth century. At Metz, there is much rich sixteenth-century

work in the clerestory of the choir, by Bousch of Strassburg. The north and south transept windows are very fine, and those in the nave clerestory retain some good strips. St. Ségoléne's, in the same city, should be visited by the student of painted glass.

The central window of the apse at München Gladbach Abbey church has retained its stained glass very perfectly. The window, a tall one of two uncusped lights, with a quatrefoil in the head, dates from about 1275, and it was glazed in all probability very soon after. Within the quatrefoil is Our Lord seated in Judgment on a Rainbow between SS. Mary and John. Below Him stands an angel with the drawn sword separating the blessed from the condemned. Each of the two lights is filled with medallions containing subjects from the Old and New Testament paralleling one another. Thus, the Lifting up of the Brazen Serpent in the sinister light is balanced by the Crucifixion in the dexter one; Solomon and the Queen of Sheba is paralleled by the Epiphany; Jonah cast from the Whale, by the Resurrection; Moses receiving the Tables of the Law, by the Descent of the Holy Ghost; and so on. One subject is wanting, that from the New Testament to parallel Balaam and his Ass. At the top of the sinister light is the Virgin enthroned, and corresponding to it in the dexter is the Christ similarly represented. The medallions enclosing the Old Testament subjects are placed on simply patterned grounds, but between those of the New Dispensation, figures of prophets holding scrolls are introduced, so as to make the entire work shadow out the Genealogy of Our Lord. This window has been restored by Bethune of Ghent, and an admirable representation of it will be found in the section of Clemen's *Kunstdenkmäler der Rheinprovinz* dealing with Gladbach and Krefeld.

At Münster, two late windows in the north aisle of the nave of the cathedral were brought from Marienfeld. At Naumburg the windows in the western and

eastern choirs retain fine stained glass of the thirteenth and fourteenth centuries respectively.

In St. Catherine's at Oppenheim are some fragments of a once superb collection of painted glass. At Soest in Westphalia, specimens may be looked for in the apses of St. Patroclus (early thirteenth century); at St. Peter's in a chapel west of the north transept (late thirteenth century); at St. Paul's, two windows (fourteenth century); and at St. Mary in the Meadows, in the three eastern apses, and north aisle of the nave (fourteenth and fifteenth centuries).

Strassburg Cathedral contains one of the finest collections of stained glass in Europe, the effect of which is enhanced by the deep red light-absorbing sandstone of which it is built. The best glass is in the south aisle of the nave. The pattern work in the southern triforium is remarkable; the northern one illustrates the genealogy of our Lord. In the northern clerestory is a procession of female saints, headed by the Blessed Virgin; in the opposite one are popes, deacons, soldiers of the Theban legion and bishops of the see. The two Romanesque windows of the south transept represent a comparison between the sacrifices of the Old and the New Covenant.

In the Collegiate church of St. Victor at Xanten, near Cleves, is much superb glass of the best Complete Gothic period, and, taken in conjunction with the mediæval furniture, produces an *ensemble* only equalled by that of the Nuremberg churches.

That the North German churches of the Romanesque and Early Gothic epochs depended largely for internal effect upon illumination and mural decoration there is ample evidence. Indeed, for this latter form of art Romanesque churches were peculiarly adapted; the broad expanse of naked wall which, in the general absence of a triforium, separated the aisle arches from the clerestory, calling imperatively for pictorial enrichment. There is, in fact, little doubt that every important

church of the Romanesque period in Germany was enriched, more or less, with mural painting; some churches, indeed, from end to end, as in the case of that most beautiful and suggestive example, St. Maria in Capitolio at Cologne, in which there is not a single sculptured ornament, and hardly a moulding anywhere, the entire surface, walls, piers, and ceilings being clothed in one many-coloured garment!

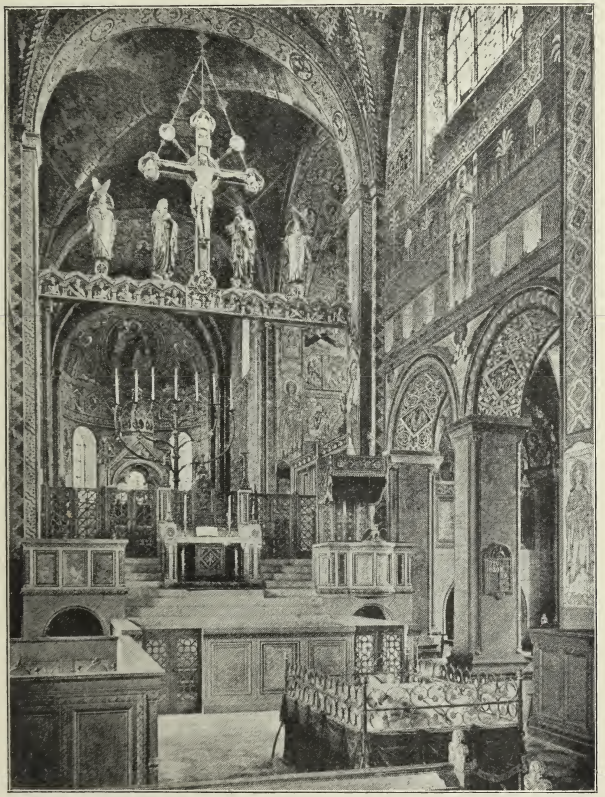
Of the mural decoration of this period the great majority disappeared during those terrible outbursts of ultra-Protestant zeal which swept over and destroyed, defaced, or concealed these specimens of the wall-painter's art in all the northern countries of Europe, not only with disastrous results to the works themselves, but to the buildings, which, from their simplicity, exclaimed for such adornment. Those that have escaped destruction have suffered, in most cases, such ruthless renovation, that it is difficult to form any judgment as to their quality. With the introduction of the Pointed style, and the resulting curtailment of wall space, the place of wall painting in the architectural scheme was usurped, as in France, by painted glass.

There are not a few instances in which the remains of ancient wall paintings discovered in the churches of Northern Germany have been supplemented by others carrying on a similar scheme of decoration, with, of course, such modifications as may bring them within present day views of such work—steering, in fact, a medium course between the ultra-archaic and the ultra-naturalistic. Indeed, in no northern country of the Continent has the art of decorating the walls and roofs of churches, whether ancient or modern, been carried to such an extent or so zealously prosecuted as in Germany, often, it is to be feared, with too little reserve.

The following is a list of some of the most interesting and important specimens of artificial polychromatic decoration. It is not, however, so lengthy or complete as I could have wished, but it is sufficiently so to serve

as a guide to the student of this particular branch of ecclesiology.

In Westphalia remains of ancient wall decoration may



INTERIOR OF ST. BLAZIUS AT BRUNSWICK (Lutheran).
(With the wall decoration, etc., restored.)

be looked for in the churches of Ahlen, Castrop, Frön-denberg, Heggen, Hüsten, Lemgo (St. Nicholas), Methler, Ohle, Opherdicke, Paderborn (cathedral, a small but

beautiful fragment in the north aisle roof), Plettenberg, Sendenhorst, and Soest (St. Patroclus, St. Maria in Hohe, and the chapel of St. Nicholas).

In the church of St. Blazius at Brunswick, the ancient mural decorations illustrating the lives of Thomas à Becket and other saints in the south transept have been so supplemented by modern work that one is likely to overlook them.

On the stone parcloses which surmount the stalls in the choir of Cologne Cathedral is a series of subjects from the legend of the Blessed Virgin. They were discovered, during the great works of reparation and addition at that cathedral, in so very dilapidated a state that they were concealed by tapestries, but the subjects have been reproduced in the windows of the Lady Chapel. There is also some late mural painting in Cologne in the Hardenrath chapel attached to St. Maria in Capitolio.

Remains of Early Gothic painting may be seen in the western apse of the church at Knechtsteden, near Neuss; in the eastern apse of the Liebfrau Kirche at Halberstadt, and, much restored and supplemented, in that of the Neuwerks Kirche at Goslar. In a chapel on the north side of St. Mary at Lübeck is the celebrated Dance of Death, curious for the costumes of the period represented in it (*c.* 1463), thirty-five years before the time of Holbein. At Limburg and Metz cathedrals, mural paintings have been brought to light during the restorations carried out of late years in those two churches. In the minster at Ulm, a Last Judgment has been discovered in the great wall space above the arch leading from the lofty nave into the much lower choir. Other interesting remains of mural decoration may be seen in the curious double church of Schwarz-Rheindorf, opposite Bonn ; in the church of Weissenburg, in Alsace; and in that of St. Nicholas at Wismar.

The study of brasses is one of the most important and fascinating branches of ecclesiology, and to omit some

mention, however brief, of such monumental effigies of this description as exist in Germany, would be unpardonable.

Frequently the brasses in the German cathedrals and churches are affixed to walls or pillars, but in many cases are to be found in the more normal position, *i. e.* on the floor, though covered with matting. In this case, particularly to those desirous of copying or of taking rubbings of them, the custodian is too often apt to be somewhat "high," and to raise objections which are only to be overcome by the persistence or tact of the student. A polite note addressed beforehand to the priest, or, if a Lutheran church, to the *prediger*, will often obviate any unpleasantness of this kind.

The brief list of German brasses here appended may help those desirous of studying them with the intention of investigating the change of civil or military dress, or any like point of antiquarian interest, not to mention the more sacred one of ecclesiastical vestments. The value, therefore, of these sepulchral memorials for the history of costume, to name only one point, is great.

Again, the inscriptions are often of much worth, and the dates they contain, and the facts connected with public or private history they supply, would alone justify an antiquary in collecting or preserving them.

Unlike the generality of English brasses, most of the great German ones mentioned in this list are remarkable for being formed of one great engraved plate, and not cut out to the shape of the figure and then inserted in an incised slab.

Since the destruction of Simon de Beauchamp's brass in St. Paul's, Bedford (*c.* 1208), the earliest one known is that in St. Andrew's at Verden, in Hanover. It commemorates Bishop Ysowilpe, and represents that prelate *in pontificalibus*, holding in one hand a church, and in the other a castle ; the bishop having been the rebuilder of the tower of the church and the fortifier of the little city. Its date is 1231.

In Paderborn Cathedral are the three fine fourteenth-century brasses, now affixed to pillars near the steps of the choir, to Bishops Bernhard von Lippe, Rupert von Berg, and Heinrich von Spiegel, all dating from 1340 to 1390.

On the north side of the choir in the Dom at Schwerin are the grand brasses of Bishops Ludolph and Heinrich de Bulowe (1339–1347); and of Godfrey and Friedrich von Bulowe (1314–1375).

The magnificent brass to Bishops Burchard von Serken, and Johann von Mul (1317–1350) on the floor of a chapel on the north side of the Dom at Lübeck, have been ascertained to be by the same hand as that of Johann von Clengenberg in St. Peter's, also at Lübeck; of Johann von Soest in St John's at Thorn; of Abbot de la Mare at St. Alban's Cathedral; of Thomas Branch at Lynn, and in all probability of those of priests at North Mimms and Wensley, in which the ecclesiastics commemorated have the wafer in their mouths.

The great Lübeck brass, perhaps the most magnificent in existence, has a border in which are represented a series of incidents in the life of St. Æligius (or Eloy), Bishop of Noyon, early in the seventh century. In his youth this bishop followed the calling of a worker in the precious metals, making rich shrines for the relics of saints. One of these scenes depicts Æligius in his works seizing the Devil, by whom he had been tempted, with a pair of tongs, from which circumstance he has been confused by savants and bookmakers with St. Dunstan. At Stralsund, the large but coarse brasses of Albert Hovener (1357), in St. Nicholas; and of Bishop Bertram Cremen (1377), in the choir of the Dom, are cut out in the English manner.

In the chapel of the Chriaci Hospital at Nordhausen, in Lower Saxony, are eight highly interesting brasses, ranging from 1394 to 1410. They are in black, flat wooden frames.

Among the numerous fifteenth-century brasses, the following are most deserving of notice :—

Eghard von Hanensee, Dean of Hildesheim, in the wall of the cloister behind the apse of the cathedral (1460); a priest, just inside the choir gates, partly covered by a stall in the Dom at Erfurt, and displaying exquisite tabernacle work (1420); Bishops Peters (1456) and Rudolphus (1482) in the cathedral at Breslau (the former also with tabernacle work of singular beauty); a skeleton representing Bishop Theodoric von Buckenstorf, in Naumburg Cathedral (1466); John von Luneborch, probably a proconsul, with a face strikingly like Mr. Gladstone's, in St. Katherine's, Lübeck (1474); Lucas de Gorta, a knight (1475); Bishops Andreas (1479), and Vrielis de Gorka (1498), the first two with rich architectural accessories in the shape of turrets and pinnacles elaborately worked out, all in the cathedral at Posen; Gerard, Duke of Gulich, in the abbey church of Altenberg (1475); Archbishop Jacobus de Senno in Gnesen Cathedral (1475); and Arnoldus de Meroide in a chapel on the north side of the Dom at Aix-la-Chapelle.

In the western porch of the Dom at Meissen is a remarkable series of brasses of Dukes and Duchesses of Saxony (1464–1553).

Cracow Cathedral has an early sixteenth-century brass to Cardinal Federicus Cazmiri (1510). Later in the same century are:—Cobanus Zeigeler, probably a doctor of laws, in face and figure strikingly resembling Luther, and holding the chalice, in the choir of the Dom at Erfurt; John Pael, a canon, in the Dom at Aix-la-Chapelle; Bishop John Tydeman, in the Dom at Lübeck, an admirable and early specimen of Renaissance work (1561); and, ten years later, Gothardus von Hoveln and his wife, in the Marien Kirche of the same city.

If the Reformation did not give the death-blow to religious art in North Germany, it certainly acted as a heavy blow and great discouragement to church building.

A very perceptible decline had taken place in her

architecture before the end of the fifteenth century, it is true, yet additions to, and embellishment of churches and conventual establishments continued with great activity up to that period, when religious art suddenly received a check from which it has recovered only within the last quarter of a century. Purity of style and taste in church building seemed to have passed away, and more zeal was displayed in the spoliation and destruction than in the raising of churches.

The religious enthusiasm that had founded those wondrous structures to which I have so frequently referred had cooled, not a few remaining incomplete—among them the cathedrals of Cologne, Ratisbon, Strassburg, and Ulm. Later on, however, during the last decades of the sixteenth and the early part of the seventeenth centuries, some care seems to have been evinced by the Protestants of Northern Germany for the embellishment of those numerous ancient edifices which had passed into their hands, with altarpieces, fonts, pulpits, and organ-cases ; but except in such oases of Catholicism as Cologne, Hildesheim, Münster, Paderborn, Posen, and Breslau, hardly a church was built during the seventeenth century, certainly nothing in any way comparable with the French ones of St. Etienne du Mont and St. Eustache at Paris, or of St. Pierre at Auxerre, the nearest approaches to such being the great Jesuit churches at Cologne, Paderborn, Düsseldorf, and elsewhere, which, although not the monuments of a good age, are entitled to admiration from the sumptuousness and splendour of their furniture and decorations.

The unsettled state of Germany during the seventeenth and eighteenth centuries militated greatly against the cultivation of the peaceful arts. During the Thirty Years' War, the commanders on both sides either razed the country churches for strategical purposes, or pillaged and burnt them without mercy. To this we must attribute the almost total absence of village church archi-

tecture in any way comparable with our own. Then there came the devastation of the Palatinate by the armies of Louis XIV., the Seven Years' War, and the great French Revolutionary period, when the churches of the Rhenish and other provinces contiguous to France suffered terribly.

In such churches as were built in the northern divisions of the country during the earlier period following upon the Reformation, we perceive a lingering fondness for old Gothic tradition, but by and by this became engulfed in that wave of Classicism which for so long a period was destined to cover the land. The church of St. Hedwig at Berlin—which as a city can only be said to have risen into importance at the beginning of the eighteenth century—the cathedrals of Gnesen, Posen, and Fulda, the Court church at Dresden, and St. Paul at Bremen were about the only religious edifices of importance built in the north during the era of Classicism. In the south, where the mass of the population remained true to the old faith, church building was pursued with much zeal, but as few specimens present any distinguishing features not to be found on the other side of the Alps, they can be said to display little or no nationality. For as in the thirteenth century Germany laid aside that national style which during the Hohenstauffen period she had laboured so assiduously to bring to such a noble stage of development, in order to adopt the fully developed style of France, so in the eighteenth she adopted a slavish imitation of not only the architecture but the literature and almost the language of her neighbour. It was during the Louis Quinze period that the solemn old Romanesque cathedrals and churches of Hildesheim, Wurzburg, Aschaffenberg, and other places received that Pompadour mask which even now conceals their original interior features.

During the early part of the century just past men's minds were too busy with the great Napoleonic wars to think about ecclesiastical or any other architecture, but

on the restoration of something like order to distracted Germany after the battle of Waterloo, religious art, which had enjoyed so long a sleep, awoke, in fact, much about the same time as it did among ourselves. The resuscitation of its true principles a little later on was, however, to a considerable extent due to an inherent love of romance in the German people, and not to a great spontaneous Church movement like the ecclesiological one of England. Princely patronage did much. In the South, the Gothic movement was fostered by the Catholic King Louis I. of Bavaria, who by the erection in his capital—Munich—of such churches as the Court chapel of All Saints from the designs of Klenze, and the vast basilica of St. Boniface by Ziebland, sought to revive the splendours of the Byzantine-Romanesque art of old Germany. The church in the suburb of Au was also due to him, but externally no one of these structures is any better than the attempts at Romanesque and Pointed made in the outskirts of London and other English provincial towns at the same period—1830–1850.

Internally, however, their defects are to a certain extent palliated by the gorgeousness of their mural and vitreous decoration.

In the north, the Protestant kings, William the Third and Fourth of Prussia, greatly stimulated the Gothic cause by the interest they took in rescuing from ruin the unfinished cathedral of Cologne, which in its then forlorn condition looked like an appeal for ever to heaven.

Since then the Gothic movement has spread throughout Germany, old cathedrals and churches having been, in some instances, rehabilitated almost to excess, and new ones built, in every corner of the land. This enthusiasm was no doubt stimulated by the labours of Puttrich, Lübke, Moller, Boisserée, and other pioneers, whose works on the architecture of Saxony, Westphalia, and the Lower Rhine, although somewhat out of date,

show learned and diligent observation, pleasure in the beauties of ecclesiastical art, and reverence for the spirit of antiquity.

In some of the earlier churches of the German Gothic revival, the Pointed forms were horribly travestied. Many of them affecting the minster type, they may, seen at a distance, appear imposing, but a nearer approach discloses architectural incongruities showily and cheaply carried out. Nor are many of the later churches much better. Although big, they are only dull, tame masses of mediocrity, far inferior to the best contemporary churches built in England by Scott, Street, Butterfield, Pearson, Ferrey, Pugin, Scoles, Wardell, and others. Certainly there is not one that can challenge comparison with those of Mr. Bodley, who by exercising an austere reserve of ornament, a scholarly and refined proportion, and a delicate and fastidious taste in colour, has succeeded in producing some of the most beautiful churches that have been built, not in England alone, but in Europe, since the Reformation.

It is worthy of remark that the most successful church built in Germany since the revival of Pointed architecture was the work, not of a native, but of an Englishman. I refer to St. Nicholas, Hamburg, rebuilt after the destruction of the old church during the great fire of 1842, by Sir Gilbert Scott.

Of the large number of archiepiscopal and episcopal sees with which Northern Germany[1] was so richly endowed prior to the breach with Rome early in the sixteenth century, a very small portion succeeded in weathering that series of religious storms, which, spread over upwards of a century, only terminated with the Peace of Westphalia in 1648. By that time there had been lost to the Church the once powerful patriarchal

[1] By Northern Germany I mean to imply that portion of the country which lies above a line drawn diagonally across the map from Strassburg in the west to Breslau in the east.

sees of Bremen and Magdeburg, and those suffragan to them of Lübeck, Schwerin, Ratzeburg, Schleswig, Naumburg, Merseburg, Meissen, Halberstadt, Brandenburg, and Havelberg.

At the close of the Thirty Years' War, Northern Germany had become almost entirely Protestant, while the South remained true to the old faith.[1] Many of these *ci devant* bishops' churches are venerable and splendid specimens of architecture, but coldness and indifference having usurped the place of warmth and fervour, they are kept locked from one week's end to the other by their Protestant possessors.[2]

Not so is it with the ancient churches still retained by the Catholics, for their doors, as a rule, stand open for purposes of devotion the whole day, during which their principal parts may be inspected without let or hindrance, a trifling fee only being demanded for admission to their sacristies. There are certain parts of Northern Germany where the old faith is still strong, as, for instance, in the Rhine provinces; in the Westphalian cities of Münster, Osnabrück, and Paderborn; at Hildesheim, at Breslau, and at Posen.

It may be interesting in this place to give a list of the German Catholic dioceses as at present existing. From

[1] Instances are not wanting in later times of the reversion of Protestant churches to Catholics, and *vice versâ*. Concerning the summary way in which the Protestants were ousted from the Church of the Holy Ghost at Heidelberg by the Elector Palatine, Karl Philip, in 1719, and the Catholics from the churches at Zelle, Minden, and Hamersleben about the same time by the Elector of Hanover (our George I.), see Pütter, *Historische Entwickelung der heutigen Staatsverfassung des Teutschen Reichs*. Göttingen, 1788, ii. 384, 390. Also Carlyle's *Frederick the Great*, i. 408 *et seq.*

[2] It must, however, in fairness be stated, that not only are the great majority of present-day Lutheran churches well kept, but in certain instances fitted and decorated with no little taste and sumptuousness. The Communion Table is invariably provided with a crucifix, and one or more pairs of candlesticks, and vested in frontals varying in colour with the Christian seasons, while the walls, roof, and windows glow with frescoes and stained glass. The effect of all this would be enchanting but for its unreality, for there is something absurd in this inconsistency of the Lutheran community in retaining nearly all the externals of Catholic worship when it has lost the soul.

the cause described above, the extent of most of the northern ones is necessarily very great.

Archbishopric of Cologne: Suffragan sees, Treves, Münster, and Paderborn.

Archbishopric of Freiburg im Breisgau: Suffragan sees, Fulda, Limburg, Mainz, and Rottenburg.

Archbishopric of Gnesen-Posen: Suffragan see, Kulm.

Archbishopric of Munich-Freising: Suffragan sees, Augsburg, Ratisbon, and Passau.

Archbishopric of Bamberg: Suffragan sees, Wurzburg, Eichstatt, and Speyer.

The archiepiscopal see of Breslau is exempt, as are the episcopal ones of Ermland (whose bishop has his seat at Frauenburg, the most northerly Roman Catholic cathedral in Europe), Hildesheim, Osnabrück, Strassburg, and Metz.

The Roman Catholics of Saxony are supervised by a Vicar Apostolic, having his seat at Dresden, while those of the extreme north are overlooked by the coadjutor Bishop of Osnabrück.

In most of the German Catholic cathedrals service is performed daily at from half-past nine to ten o'clock with much dignity of ritual, and with choral accompaniment.

Admirers of the severer styles of ecclesiastical music will be glad to know that High Mass, preceded and followed by the Breviary Offices, is usually sung on Sundays and great festivals to music of the Early Italian school, of course without the aid of the organ, which is only used at the Offertorium, or to accompany the Plain Song portions of the Office. On ferias the Chapter Mass is sung entirely to the ancient Plain Chant, and students of this school of Church music will be gratified by the manner in which it is rendered at the collegiate churches of Aix-la-Chapelle and Essen,[1] and at the

[1] It was during the Communion at the eight o'clock Mass here that I heard St. Thomas of Aquinas' world-famed sacramental hymn, "Adoro Te Devote, latens Deitas," sung to its German melody, familiarized to me

cathedrals of Breslau, Cologne, Münster, Paderborn, and Hildesheim. At the last named, Canon's Mass is sung daily in the nave of the cathedral at eight o'clock, and is followed immediately by Benediction of the Blessed Sacrament, after which the clergy and cantors withdraw into the choir for the monotonic recitation of Sext.

At Cologne, None, Vespers, and Compline are sung daily with great solemnity in the choir, but I believe this is the only Catholic Cathedral in North Germany where the afternoon Offices are recited musically.

In every large town where there is a church belonging to the Old Faith, one may generally hear a sung mass daily. Sometimes this is the *Kinder* or Schul Messe, a very impressive function, when the nave of a cathedral or church is filled with children assisting at a Low Mass specially celebrated for them ere they disperse for school. The singing of hymns at stated intervals by so large a body of young voices to organ accompaniment is an exceedingly touching feature of these Children's Masses.

There is one Sunday service peculiar to Germany which no one desirous of studying the religious side of that country should fail to be present at, *i.e.* the People's Mass. It takes place in capitular and many large parochial churches before or after High Mass, and is invariably attended by crowds who flock to enjoy the popular chorales which, forming an important feature in these judiciously arranged services, are sung in unison and in a manner often overpoweringly affecting from its utter simplicity.[1]

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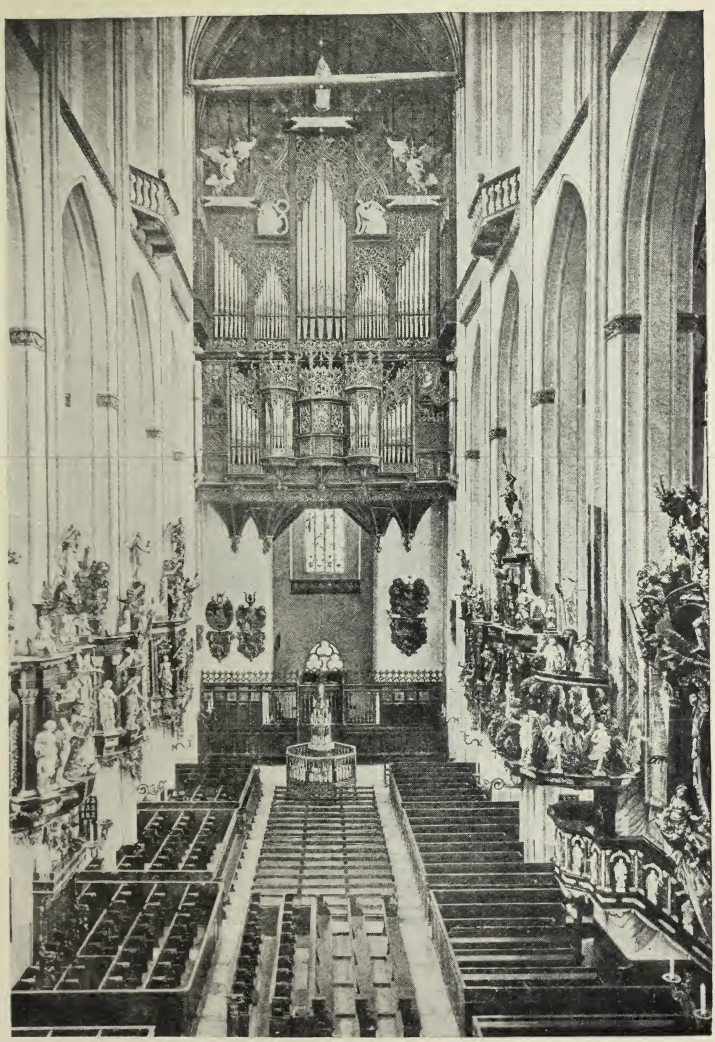
by its use at St. Matthias, Stoke Newington. During its progress I retired to the cloisters, where the strains mingling with the rain pattering down upon the leaves of the trees in the garth, had an inexpressibly solemn effect. This melody is given by Janssen in his *Vrais Principes du Chant Grégorien.*

[1] Sometimes the High Mass on Sundays is partly of a "cathedral" and partly of a "parochial" character. One of the grandest things I ever heard in the way of congregational singing was at one of these masses in the Dom at Soest, when the assembly which crowded the spacious edifice to the doors, joined in the responses to the *Sursum corda* and the *Gratias agamus.*



ST. MARY, LÜBECK.
(Nave looking West, with mediæval organ-case, etc.)

No wonder the German Catholics resort to this service in such numbers, seeing that music is put before them of such a character that every man, woman, and child in the church can join in it without difficulty, and without feeling that his or her voice is unduly conspicuous. No one attempts to take a "part," everybody sings the melody.

The numbers of the hymns incidental to the occasion being displayed on boards, much in the same way as in our own churches, the visitor who has some acquaintance with German will find the interest of this People's Mass greatly enhanced if he provides himself with a prayer and hymn book (Gebet und Gesang Buch). This little manual (which would, I opine, correspond to the Paroissien of the French Church) differs slightly in the several dioceses, chiefly in the matter of the *Proprium Sanctorum*, and must not be confused with the Breviary, being essentially a "People's" service book.

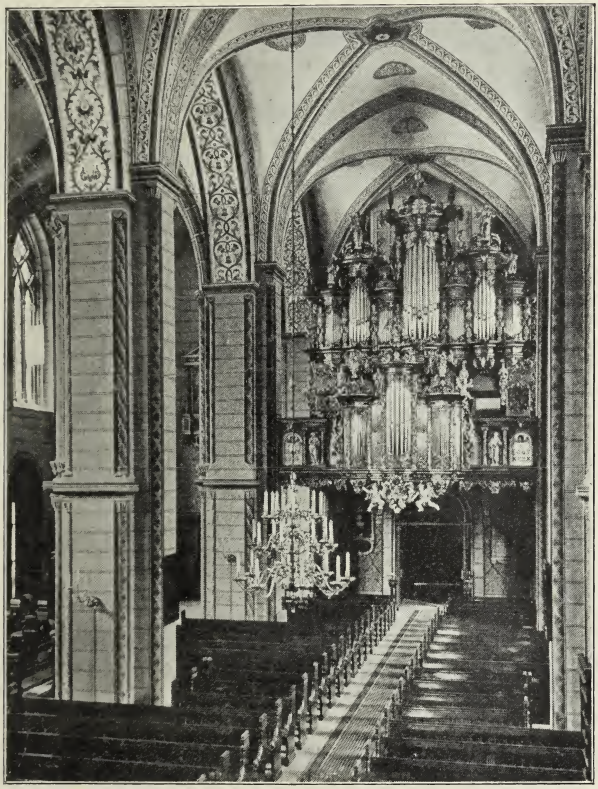
In some dioceses — Paderborn among them — the sermon, instead of forming part of High Mass, is delivered at its conclusion, a hymn being sung by the congregation as the preacher ascends the pulpit. Frequently there is a sermon in the afternoon, followed by Benediction, when, the attendance being, as a rule, very large, the singing of the *Tantum Ergo*, *O Salutaris Hostia*, and other hymns is quite as impressive as that at the People's Mass.

Generally speaking, the organ in a German cathedral or church—whether Catholic or Protestant—occupies a gallery at the west end of the nave, though at Cologne and Münster cathedrals it is placed in the north transept. Other exceptions to the rule are the Marien Kirche at Dortmund, and the cathedrals of Metz, Strasburg, and Freiburg im Breisgau, where it is arranged with imposing effect above one of the nave arches.

Of organ-cases in Late Gothic, splendid and most interesting specimens occur in the cathedral at Strassburg,[1] at Lübeck in the Dom and churches of St. Mary,

[1] See illustration on p. 21.

St. Peter, St. James, and St. Giles, and in St. Mary at Dortmund, but into certain of these latter a Renaissance feeling has been imported.



THE ORGAN-CASE, ST. MARTIN'S, BRUNSWICK.

The list of organ-cases belonging to the era of Classicism—by which I mean the latter part of the seventeenth and the whole of the eighteenth centuries—might,

like that of other items of church furniture, be prolonged to an indefinite length. It is therefore only necessary, I think, to point to the organ-cases in the cathedrals of Frauenburg, Mayence, Halberstadt, Havelberg, and Minden, and to those in the churches of St. Martin at Brunswick, St. Mary at Danzig, and St. John at Magdeburg, as typical specimens of their age. Indeed, an organ-case purely Renaissance in design, of the greatest sumptuousness, and of the most imposing dimensions, may be met with in the majority of the northern churches, particularly those in the wealthy Hanseatic cities neighbouring to the Baltic. A generation or so ago their number was doubtless even larger than it is now, for it is to be feared that not a few of these magnificent shrines for the king of instruments have been ousted, during the mania for Gothicizing everything possible, to give place to work "more in keeping" with the fabric. It is, however, to be hoped that with the Germans, as among ourselves, a better taste has arisen in this direction. An old church and its furniture are a sort of epitome in stone or other material of the history of a country, and of the successive variations in religion and taste which have occurred from age to age.

In the history of an old church every stage has its value, so that the obliteration of the work of one period is like tearing out a leaf in the visible history of the structure. These grandiose post-Reformation altar-pieces, pulpits, organ-cases, and chandeliers of Northern Germany may not always be conceived in the best and purest taste, but they bespeak the piety of their age and a laudable desire on the part of their promoters to make the Lord's House beautiful.

In concluding, then, this sketch of North German ecclesiastical art, I may be allowed to express a hope that such works, both from the religious and artistic associations with which they are environed, will retain their places, to instruct the minds and to gladden the eyes of generations yet unborn.

CHAPTER V

MÜNSTER

I HAVE had a calm passage; I have witnessed that most impressive of all spectacles, a fine sunrise at sea; and at five o'clock or thereabouts am undergoing the ordeal by search in the custom house at the Hook of Holland.

The bustle and official asperity attendant upon this ceremony are softened down in fancy by the awful stillness of the early hour, and I presently emerge from the *douane* with a light heart to find a place in the corridor train for Münster, that being my *point de départ* for a little tour in Westphalia.

Through the placid Dutch landscape with its Cuyp-like groups of cattle the train speeds, occasionally skirting the walls of some old red-tiled town. Ever and anon a tall red-brick church tower comes into view, gradually changing in contour and material until Rheine is reached. Here the brown stone steeple with its tiers of shallow fenestriform arcadès looks so truly German that it is hardly necessary to inquire if we are now on Teutonic soil. The train in which I am being bound for Osnabrück, carriages are changed at Rheine, whence, after a ride of a little over half-an-hour, I am deposited on the platform of the stately station of the capital of Westphalia, whose numerous and diversely outlined steeples presage a rich architectural treat. Declining the services of the omnibus, I thread sundry picturesque streets, and shortly after noon am looking down from the

windows of the apartment to which I am ushered on arrival at the Hôtel König von England—"fashionable, but very dear"; I would commend my readers to the Rheinischer Hof—on to the Prinzipal Markt, whose tall gabled house-fronts rise sheer from colonnades spanning the footway in front of the shops, as at Bologna and other North Italian cities.

This is undoubtedly a very picturesque arrangement, but, while convenient in wet weather, better suited to those latitudes in which the inhabitants are driven to seek speluncar shade than to a country whose climate for a greater part of the year so nearly resembles our own.[1] Peering above the opposite house-tops are the twin steeples of the cathedral, with the low quadrilateral spires and the sturdy octagon of St. Mary over the Water, while to the right and left the view is respectively closed by the modern open-work spire of St. Lambert's and the beautiful fourteenth century façade of the Rathhaus.

Looking down into this Prinzipal Markt at Münster I call to mind that it formed the stage upon which were enacted not a few of those scenes in a drama, hideous almost beyond parallel in the mediæval history of Europe. I refer to the Anabaptist outbreak of 1534, during which the ecclesiastical antiquities of the city narrowly escaped annihilation. Münster had remained faithful to Catholicism until 1524, when it rose against its bishop, Frederick von Wied, brother to Hermann, Archbishop of Cologne, who was afterwards deposed for

[1] These piazzas at Münster called to mind a passage in Boswell's Journal of his Tour to the Hebrides in 1773 with Dr. Johnson, in which he mentions them as occurring at Elgin.

"I approved much," says Boswell, "of such structures in a town, on account of their conveniency in wet weather. Dr. Johnson disapproved of them, 'because (said he) it makes the under storey of a house very dark, which greatly overbalances the conveniency, when it is considered how small a part of the year it rains; how few are usually in the street at such times; that many who are, might well be at home; and the little that people suffer, supposing them to be as wet as they commonly are in walking a street.'"

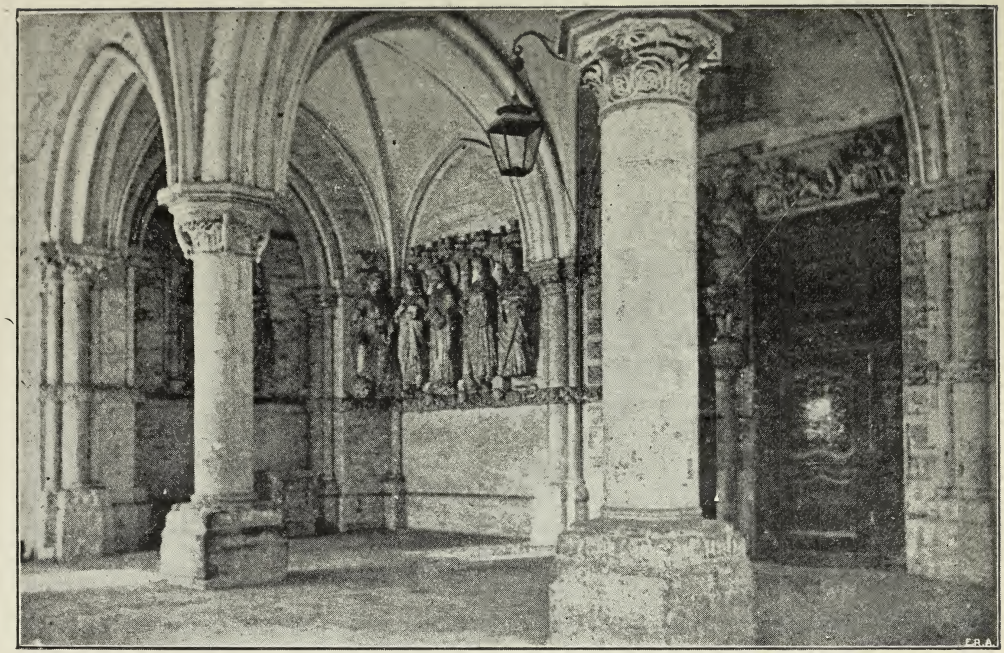
his secession to Lutheranism. Upon the resignation of Von Wied in 1532, Duke Eric of Brunswick, Prince of Grubenhagen, Bishop of Paderborn and Osnabrück—sad pluralists these old German bishops!—was elected in his room, but his nomination irritated the Lutheran party, whose dislike he had incurred by the strong measures he had taken to suppress the reforming movement in Paderborn. This prelate, however, occupied the episcopal throne of Münster but three months, dying suddenly after drinking a goblet of wine which some writers have not scrupled to say was poisoned. His successor, Francis von Waldeck, Bishop of Minden, and then of Osnabrück, a debauched civil prelate, and at heart a Lutheran, would have readily changed the religion of Münster, but was restrained from doing so from fear of losing his income as prince bishop.

Some damage had been done to the churches shortly after the introduction of the new doctrines into the city. One of the ringleaders of this insurrection, Bernard Rottmann, an ex-Catholic priest, hoped to procure the powerful aid of Luther, but the latter proclaimed himself an enemy to all political revolutions, and Rottmann, disgusted at this reproof, threw himself into the arms of the Anabaptists, who, having committed the wildest excesses in St. Gall, Bâle, Stuttgart, and Erfurt, flocked into Münster from Holland, Friesland, Brabant, Hesse, Osnabrück, and neighbouring towns, in the hope of furthering their cause by the religious dissensions in the capital of Westphalia. Now the struggle, which at first had been between Catholicism and Lutheranism, became one between the latter and Anabaptism. Ere long, the most extravagant folly and licence prevailed in Münster. One of the Anabaptist ringleaders, John Bockelson, a tailor of Leyden, gave himself out as a prophet, and proclaimed himself King of the Universe; two others, equally fanatical—Knipperdolling, a clothier, and one Krechting—were elected burgomasters. All the respectable and rational inhabitants, both Catholic and

Lutheran, were expelled from the city, which was entirely at the mercy of these fanatics, who held it in a state of siege against the Bishop Francis von Waldeck, and several of the Catholic and Lutheran princes, from February 28, 1534, to June 23 of the following year.

During this time the wildest excesses were committed in Münster. The cathedral, churches, and religious houses were pillaged, their sacred imagery defaced, and the spires thrown down by order of Bockelson, who, in one of his inspirations, declared that the Father ordered, under pain of incurring his dire wrath, that every exalted thing should be laid low, and that the work was to begin at the church steeples. In consequence of the closeness of the siege, a dreadful famine ensued, and on Midsummer Eve, 1535, the citizens, having lost courage, betrayed Münster by night to the episcopal army, who took it by assault, women and children being spared, and none killed after the first fight except the ringleaders, who, after a progress through the country on horseback with two soldiers on either side, were put to death in the Prinzipal Markt, after undergoing the most horrible tortures, and their bodies placed in cages which were subsequently hung up on the tower of St. Lambert's. A reaction now took place. Catholicism was re-established in Münster without a dissentient voice, and such a hatred did even the most zealous partisans of the Reformation entertain for the new doctrines, whether in their mitigated form as Lutheranism, or in their aggravated development as Anabaptism, that they would lend an ear to Protestantism of no sort, and thus the city has ever since remained one of the greatest strongholds of the old faith in Northern Germany.

I mused upon all this while strolling around the city and telling the towers thereof in the afterglow of a fine sunset. One by one the steeples of the several churches, sharply profiled against the clear evening sky, came into view, as, starting from the gate of St. Ludger, I made the complete circuit of Münster by the old fortifications,



SOUTH-WEST PORCH OF MÜNSTER CATHEDRAL.

now converted into umbrageous promenades agreeably bordered by tastefully laid out gardens and trim villas.

I then stole softly round one or two churches where numbers were engaged in private prayer while awaiting the Ministry of Reconciliation, or were going through the office of the Stations of the Cross.[1] Finally I turned into the cathedral, which in the twilight looked more than ordinarily impressive, with the odour of incense hanging about its deep domical vaults, with the last rays of daylight struggling through its storeyed panes, and where an awful silence reigned, broken only by an occasional footfall, a cough, or the shutting to of a door. And here I will take the opportunity of presenting the reader with a brief sketch of this vast Westphalian cathedral, one of the several successors of an oratory founded here in 785 by St. Ludger.

This saint was born of a noble family in Friesland about the year 743. On the completion of his studies, for which purpose he visited England, sojourning at York with the learned Alcuin, Ludger was sent by Alberic of Utrecht—subsequently Archbishop of Cologne —as a missionary to evangelize the western portion of his native country. Here, while meeting with much opposition from the heathen Saxons under their leaders Wittekind and Alboin, he was so unremitting in his endeavours to spread the light of the Gospel that, upon a vacancy occurring in the see of Treves, Charlemagne offered it to this Friesland apostle, who, burning as he was to complete the work which he had undertaken, felt bound to refuse it.

After thirty years' constant warfare between Charlemagne and Wittekind, the forces of the latter were so completely exhausted by two sanguinary engagements

[1] In some German churches it is the fashion to arrange the pictures illustrating the Way of the Cross in one particular part. Thus at St. Lambert's in Münster they are grouped in the chapel at the east end of the south aisle; in the Dom at Minden they will be found in the south transept; while at Paderborn and Aix-la-Chapelle they are sculptured upon the walls of the cloisters.

that, with implicit confidence in the honour of their conqueror, both Wittekind and Alboin voluntarily received the sacrament of baptism at Attigny in 785.

When in 808, Wittekind having fallen by the hand of an assassin, his dukedom was divided by Charlemagne into eight bishoprics, that of Mimigartford was offered to and accepted by Ludger. Here he established a monastery of canons regular, whence the city, which ere long rose into wealth and importance, derived its present name of Münster. Though labouring under a distressing malady, Ludger never relaxed in his ministerial duties, actually celebrating the Holy Eucharist and preaching the Word at Coesfeld and Billerbeck on the very day of his death, which occurred March 26, 809. Since then St. Ludger has been the deeply venerated patron of the city and diocese.

The humble building which had been established in 785—twenty-five years before its elevation to cathedral dignity—was not replaced by anything on a more imposing scale until 967, when Bishop Dodo commenced a new church. A hundred years had barely elapsed since its completion, when in 1071 it was destroyed by fire. A similar fate overtook two of its successors in 1121 and 1197. Under Bishop Theodoric, imposing plans were prepared for the existing cathedral, whose foundations were not, however, laid until 1225, more than thirty years after the destruction of its predecessor, which stood a little to the north, on the site of the present cloisters. Steadily, and on one nobly conceived design, the work was prosecuted by Theodoric and his successors in the see, Ludolph, Otto, Wilhelm, and Eckhart, by the last of whom the building, completed much as we now see it, was consecrated September 30, 1261. Since then it has undergone at different periods the vicissitudes of violent spoliation, and reverent, if not always judicious and satisfactory, embellishment and repair.

About the middle of the fourteenth century, up to which period the preceding cathedral or some portion of

it was still in existence, the cloisters were built, and somewhat later other alterations took place, principally in regard to the windows, which were either replaced by others of an entirely different character or had Late Gothic tracery inserted in them. The old western façade, too, was changed, a closed porch was added to the south-west transept, and a chapel thrown out from the aisle encircling the eastern apse, which had hitherto preserved an unbroken semicircular form on the ground plan.

In 1534 the interior was devastated by the Anabaptists, when sculpture and painting alike suffered, while during the episcopate of the warlike Bishop Galen (*c.* 1660) four more chapels were added to the apse, in imitation of the French arrangement, and sundry works of embellishment carried out in the interior in the prevalent taste. The two succeeding centuries added their classicisms, but within the last thirty years extensive works of restoration and decoration have been zealously prosecuted, including, however, much that one would gladly see undone.

Münster Cathedral is distinctly German in style. Although in course of construction at a period when the Romanesque had faded utterly from France and England, we find in it that fusion of the round-arched and pointed styles which was being adhered to by the designers of such great contemporary works as Osnabrück, Naumburg, Bamberg, and Treves cathedrals, and the Rhenish churches, and no attempt to copy French work, as was being done in a few instances, as for example in St. Elizabeth's at Marburg and the Liebfrau Kirche at Treves.

Equally Teutonic is Münster Cathedral in its plan, which includes a short aisleless western limb or "choir" flanked by a pair of steeples, immediately behind which is a grandly developed western transept ; a nave of two bays with lean-to aisles and clerestory, an eastern transept, and an apsidal choir with aisles and procession path.

Cloisters, chapter house, and other buildings all lying to the north make up a very imposing group, while to the south and west there is an extensive close, but so thickly planted with trees that in summer time it is not possible to gain a good comprehensive view of the cathedral from this side.

Before the erection of the present western façade, with its Late Gothic double doorway and large flamboyantly traceried window, there may have been an apse to the western choir lying between the two Early Gothic towers with their low quadrilateral metal cappings.

Each western transept has a fine plate-traceried circular window on its principal and eastern face, and to the southern one is attached the Paradise or porch forming the subject of our illustration, and rich in sculpture of the latter part of the thirteenth century.

Proceeding round the south side of the cathedral, a baldness, due chiefly to the inferior character of the Romanesque work in the clerestory, and to the absence of drip-stones from the Late Decorated windows of the lean-to aisles, is unpleasantly palpable. Round-headed windows in triplets light the clerestory of the nave and choir, single ones the apse, while the face of the southern transept has received a very large window of eight lights, crossed at half its height by a transom, and geometrically traceried. In the gable above it is a piece of late sculpture representing the Procession to Calvary, and upon the point of the gable itself is a figure of the Saviour holding a banner.

The seventeenth-century Gothic chapels opening from the procession path round the apse do not succeed in producing a pleasing *ensemble*; indeed, the exterior of Münster Cathedral from its great breadth and lowness, and from the absence of a central tower is vastly inferior to the Rhenish series in external effect.

Passing round the east end, and threading a few by-ways parallel with the northern walk of the cloisters —not omitting to observe the remarkably fine and almost

Italian effect presented by the north-west tower as it closes the vista up one of them—we once more emerge upon the Dom Platz, which at this point, with its residential houses of red brick, has all the calmness and seclusion of an English cathedral close, and find ourselves before the Flamboyant western façade. This derives considerable dignity from its situation at the top of the only street in Münster having any ascent, and which leads down in a westerly direction to the beautiful Ueberwasser Kirche. There is some very good work of the Late Pointed school in the recessed portal, whose outer arch is fringed with a series of trifoliated cusps, giving the whole front an air of much richness. Above is a large window of eight lights, and the gable is enriched similarly to that of the south transept, with a sculpture of the Entry into Jerusalem. Bathed in the crimson glow of a fine sunset, this west front of Münster Cathedral, in spite of its modest dimensions, wore a most imposing aspect on the Saturday evening of my visit.

Immediately to the left of it is a door admitting to the western walk of a small but exceedingly captivating cloister. Its large windows—four-light ones, of which the two centre are highest, rising up to the apex of the containing arch, while the side ones are much lower, and surmounted by a small circle—do not, however, exhibit that variety of tracery presented by those in the same position at Paderborn. The walks are on the west, north, and east sides ; sombre firs sweep the trimly kept grass of the garth and assist greatly in composing a picturesque *ensemble.*

Although the cathedral can be entered from the cloisters, I prefer to pass into it by the door in the great southern Paradise. From various causes the interior of Münster Cathedral must have lost a great deal of its old picturesqueness, yet the *coup d'œil* presented to the spectator at his first entrance is one of extreme gorgeousness—roof, walls, piers, and windows glowing with fresco and stained glass.

Placing myself with the reader in the western aisleless limb between the towers, we have, immediately in front of us, the great western transeptal space, which, being

MÜNSTER CATHEDRAL.
(Interior looking East.)

free from benches, gives the entire church an air of unencumbered spaciousness that is eminently pleasing. Beyond is the nave, separated from its aisles by two very broad pointed arches, with, above each, a clerestory of

Romanesque windows in triplets. Next we have the great central transept, and beyond again the choir, similar in design to the nave, and with the view of its high altar (placed in the chord of the three-sided apse) unbroken save by the people's altar, which stands under the western arch of the crossing. The beautiful Late Gothic roodloft—styled the Apostelngang—and familiar to many by a water colour of S. Read's, no longer exists, it having been removed with the laudable object of enabling those seated in the nave to participate in the Chapter Offices, though at the sacrifice of much picturesqueness.

At a first glance the interior of Münster Cathedral bears some resemblance either to certain great Angevine churches, or to the cathedral of Monreale in Sicily, the flat shallow pilasters carrying the arches of the deep domical vaulting having a very southern look. The plain soffitted arches dividing the nave and choir from their aisles spring directly from pilasters without the intervention of capitals, while to the flat piers of the great vaulting arches there is only a very narrow band of boldly foliaged ornament. Osnabrück Cathedral presents a similar arrangement.

Such great broad spaces as exist in Münster Cathedral on walls, piers, and in the vaulting cells afforded unusual facilities for the display of that frescoed ornamentation with which almost every inch of space is covered. There may be differences of opinion upon the scale of colour, but the general aspect now presented by the church must recall the appearance it wore previous to the deletion of its wall decorations during the outbreak of Anabaptist iconoclasm early in the sixteenth century.

From the colour of the stonework in the as yet unpolychromed western limb, it would seem that the church, previous to the introduction of the paintings, wore a cold bluish-grey hue, which in its turn, after the effacement of the pictorial decorations by the Protestants, was bedaubed with a peach-coloured wash.

Putting questions of detail aside, the view of Münster Cathedral looking due east, interrupted only by a Byzantine crucifix above the now isolated altar of the Holy Cross, and having as a most fitting *comble* the Saviour in Majesty frescoed upon the central spandrel of the apse vault, is deeply impressive. Arriving as I did in the city on Saturday afternoon, and quitting it at about the same time on the following day, ample opportunity was afforded me of viewing its interior under almost every condition of light. Whether it was on Saturday evening, when the last rays of a fine sunset flooded the western portion of the building, leaving the opposite end in comparative gloom ; whether it was in the calm light of early morning, when, amid throngs, the green-chasubled canons moved softly to and fro in the celebration of Mass at the various altars which, with their delicate early Renaissance reredoses, placed against the flat nave piers contribute so much to the picturesque character of the whole ; or in the full glare of noon, with the sun pouring down through the southern clerestory upon the heads of a congregation that could only be numbered by thousands, assembled for the mid-day "People's Mass"—the building never failed to leave an impression upon the mind which it was difficult to shake off.

No visitor need repine whose lot it is to spend a Sunday in Münster, for whether he be architectural or ecclesiological, his tastes in either direction can be gratified, not to say glutted, by a sojourn in this most intensely Catholic of North German cities. Here are churches which, without presenting a great variety of styles, abound in rich furniture, lavishly frescoed walls, and stained glass. Here amid mediævally appointed altars and gorgeous vestments, the ritualist (I use the word in no opprobrious sense) will revel, for on the occasion of my visit the green chasubles worn by the officiants at the Dom for the Chapter Mass, and the crimson copes assumed by them in the afternoon for the First Vespers of St. Lawrence, were of the richest

possible description. In few northern cities can Catholicism of so good and healthy a type be studied as in Münster.

TOWER OF ST. MARY-OVER-THE-WATER, MÜNSTER.

The Sunday of my visit broke cloudless, and I rose early with pleasant anticipations of the many delightful things to be seen and done in the day's course.

In so richly churched a city one requires to be Mercury and Argus combined, to have one's capacity for hearing, seeing and comprehending increased a hundredfold ; to be enabled to be everywhere at once, and not miss one phase of the situation.

Having noticed on the preceding evening that the streets and housefronts in the immediate vicinity of the Church of Our Lady over the Water, just to the west of the cathedral, were decorated with texts from Scripture, bannerets and festoons of evergreen, I judged from these tokens that a religious procession was to take place.

Nor was I mistaken, for on arriving at the *Kirchhof*, I found it strewn with rushes, and those about to take part in a procession assembled there, and only awaiting the clergy and their attendants to issue from the building. When they did so, the scene was a strikingly picturesque one. It was, as I have said, a lovely morning, with just enough breeze to stir the banners, and the beautiful tower, rising clear from the ground, stood bathed in sunlight and outlined against a pure cobalt sky. The fine double western portal, with, between its square-headed openings, a statue of the Virgin and Child, formed a delightful background for the group of red-cassocked and white-surpliced acolytes, and for the clergy, who, in their vestments of white and gold, were obliged to remain stationary for a considerable time, while the head of the long procession was started off up the street.

The coped officiant holding the glittering Host and supported by deacon and sub-deacon, the kneeling crowd, the curling incense, the processional crucifix and banners of many colours glorified by the early morning sun, the solemn notes of the *Pange lingua* heard every now and then through the bells [1] which were sending their

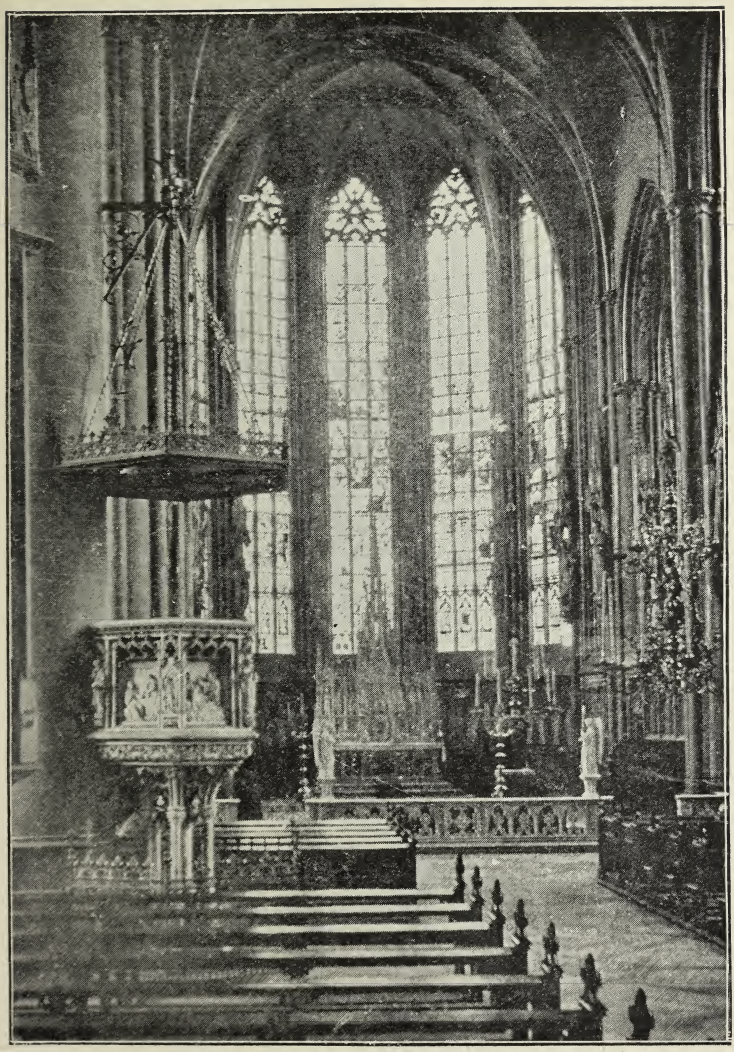
[1] The heaviest of the bells in the tower of Ueberwasser dates from 1415, and is as sonorous in tone as it is beautiful in workmanship. The inscription in small letters runs thus :

Gloria laus et honor sit tibi rex
XPEredemtor [*sic*] a.d. Mo. CCCCXV.

sonorous voices from the beautiful tower dominating all, and the picturesque *entourages*, all contributed their share towards the production of a strikingly impressive scene.

The church to which this beautiful tower is attached is hardly worthy of it, being an uncouth-looking mass, deficient in variety of outline and poetry of design. A huge roof covers up nave and aisles like an extinguisher, and hitched on to the broad expanse is a short chancel, terminating in an apse, but deficient in that picturesqueness of outline which gradual decrease in width gives to that of the Paulus Kirche at Soest, and in the dignified amplitude so characteristic of that belonging to the Thomas Kirche in the same city.

Apprised by study of a notice affixed to the doors of St. Clement's that a special High Mass in honour of the Verklârung Christi (Transfiguration) would be sung in that church at nine o'clock, I repaired thither, after I had seen the tail of the Ueberwasser procession disappear round a side street, and some breakfast had been despatched at the König von England. St. Clement's, a church attached to a large hospital, is a building in the later Italian Renaissance style. Built of red brick, it is on plan only a circle surmounted by a dome, enriched with a fresco of the Assumption by Schopf, of about the middle of the eighteenth century, and lighted by a tall lantern surmounting the whole. This Clemens Kirche wore a singularly picturesque aspect—full as it was to the doors—this morning. But the most remarkable feature about the accessories of the service was the mediæval character of the vestments worn by the celebrant and his assistants. Rarely have I seen such beautiful vestments, though they would have been more in place at one of the Pointed churches, for at the cathedral the chasubles, although of rich workmanship, were of the Italian shape usually seen abroad. Here at St. Clement's was the ample flowing Y-crossed chasuble and the full-sleeved dalmatic and tunicle. Indeed, the gold filigree-work on the deep blue orphreys of all of



ST. LAMBERT AT MÜNSTER

them was sufficient to kindle enthusiasm in the student of ecclesiastical embroidery.

I slipped out of the Clemens Kirche at the conclusion of the "Offertorium"—a motett in severe contrapuntal style—so as to be in time for the Chapter Offices at the cathedral. But the nine o'clock preaching service was not yet over there. Evidently it was a very popular one, for ingress to the building was impossible, so I strolled about the Dom Platz and haunted the cloisters, where the sunlight playing on the closely shaven turf in the garth reminded me of that abode of the just "whose gates shall not be shut at all by day," until the doors opened and the congregation issued in what appeared an interminable stream. At length I got in, to find the canons and a large body of theological students chanting the office of Terce. The choir of the cathedral who usually interpret the music at High Mass in the Capella style, being, I was informed, away holiday making, the office was rendered throughout to the ancient Plain Song. Unaccompanied throughout, it was sung in so scholarly a manner that it did not become at all wearisome, though I noticed many faces in the congregation brightened up considerably when a brilliant Offertory Piece pealed through the building from the organ, which occupies the clerestory on the eastern side of the north transept. Evidently all Sundays after Pentecost and Epiphany are treated at Münster Cathedral as Principal Doubles, for although the ninth of August (the date on which I paid my visit) is appropriated in the German Catholic calendar to St. Romanus, the colour of the vestments and altar frontals at the Morning Offices was green.

By half-past ten High Mass was over, and the celebrant and his assistants withdrew, leaving the remainder of the clergy and students to sing Sext. Passing out through the small but exquisite Decorated cloisters, I wandered through some of the quiet streets containing several fine old red-brick houses of the

Westphalian *noblesse,* in search of anything interesting that might present itself.

At St. Martin's, People's Mass was in progress. This is a Middle Pointed church with a finely-proportioned tower of the usual Westphalian type surmounted by a quaintly outlined slate cupola, and comprising a nave and deep choir, the former being divided from its aisles by arches rising from tall clumsy round columns. There was just standing room under the organ gallery. From here the deep aisleless choir with its tall painted windows and its High Altar surrounded by shrubs and several brightly hued banners formed a very impressive scene. Most of those present were furnished with manuals of devotion containing the hymns incidental to the occasion, but a larger proportion sang by heart, and with a fervour that could not have failed to impress the most phlegmatic mortal.

Service concluded here, I returned to the Prinzipal Markt, passing on the way St. Lambert's, where the crowd at the mid-day Mass was so dense that quite a *queue* of people was outside the south door, unable to get further. From the interior came the sounds of more grand unisonous singing to the deep tones of an organ. I did not venture to squeeze in ; the crowd must have been enormous, for I saw a poor little baby carried out more dead than alive.

From St. Lambert's I repaired once more to the Cathedral, where a similar service was in progress, but it was only by dint of a little genteel pushing that I managed to find standing room in the north-west transept.

Here I remained, in a crowd from which it seemed inextricable, for the rest of the Mass, which was being celebrated by a solitary priest arrayed in a green chasuble and attended only by a server at the People's or Holy Cross altar at the entrance to the choir. There was neither elaborate music nor ritual to captivate the senses, and this rendered the earnest manner of the

congregation—largely composed of young men—its fervent adoration, and endurance of personal inconvenience, nay positive discomfort, doubly worthy of admiration. Indeed, the unisonous singing of the hymns (accompanied in a grand broad style on the organ) by a congregation numbering several thousand, combined with the majesty of the pile in which it was gathered, impressed me far more deeply than the most elaborate Mass by Beethoven, Mozart, or Schubert.

During an after-dinner stroll I made a more intimate acquaintance with St. Lambert's and St. Ludger's churches. The exterior of the former, although presenting that immense length of window opening the Germans were so fond of, loses much of its ungainliness by the deeply projecting buttresses with their exuberance of rich carved work, and by the presence of a hipped gable above each window.

One of the most striking external features of St. Lambert's is its southern doorway. The entrance itself is not lofty, but its jamb mould runs up to a great height, and encloses a finely sculptured Radix Jesse, a series of medallions each containing a bust being formed by the branches of the tree. The whole effect is most rich, and the sculpture some of the best of its kind.

All the windows, whose tracery has a tendency to flamboyantize, have ogee canopies, richly crocketed and finialled. At the time of my visit the western steeple of St. Lambert's had just been reconstructed somewhat on the model of the beautiful open-work one at Freiburg im Breisgau, and as Münster was hitherto deficient in a spire of any pretensions, its addition to the group was doubly welcome.

The old tower, of nondescript architecture, resembled that of St. Peter's, Cornhill, and on it used to hang the iron cages in which the bodies of the Anabaptist fanatic John of Leyden and his *confrères* were exhibited after their execution.

The illustration on page 181 of St. Lambert's hardly

ST. LÜDGER AT MÜNSTER.
(From the South-East.)

conveys an adequate idea of the lightness of its nave, but it displays the proportions of its apse to considerable advantage. Throughout the church the decorations are modern, and it relies for effect upon stained glass, little having been attempted in the way of frescoed ornamentation. The arcades separating the nave from its aisles are four in number; one of the columns on either side is a simple cylinder, others are cylinders with slender shafts clustering round them. The modern stained glass, while deficient in that depth characteristic of our revived English work, is pleasing from the uniform plan upon which it has been carried out—figures of saints beneath canopies occupying the centre of the lights, the space above and below being *en grisaille.*

The finest piece of glass painting, however, is the western window, a Last Judgment, somewhat recalling Hardman's style, perhaps on account of the employment of violet in the robe of the Majesty. Seen at sunset the effect of this window was most gorgeous, and the rich colours streamed from it on to the slender piers of the nave arcade, dyeing them with a succession and blending of tints that no brush could evoke. Although all the furniture is modern, the interior of St. Lambert's as a whole must be confessed equal to anything in Nuremberg. The tower, which, as I have already stated, has been rebuilt *de novo*, opens into the church by a very deeply moulded arch springing from tall receding shafts whose capitals are at present uncarved. A constructional gallery is formed at the north-west and south-west angles, parallel with the great tower opening, and here the walls are fenestrated to accommodate them, *i. e.* with coupled windows in two tiers. The northern gallery contains the organ. Altogether the interior of this grand fourteenth-century German church must be stamped as one of the most successful of the "hall" class. It is true that it is wanting in the mediæval furniture that renders the similarly planned Meadow Church at Soest so interesting, yet I think St. Lambert's in a constructional

point of view must bear away the palm. It is not unlikely that Pugin took this church as his *motif* for St. Chad's, Birmingham. Several of his early works—the church at Derby, for instance—betray a somewhat close acquaintance with foreign forms, and his first design for St. George's, Lambeth, was eminently un-English.

St. Lüdger, at the opposite end of Münster, has a very peculiar outline. The nave and lower part of the octagonal tower are late twelfth century Romanesque, and the choir, rebuilt in the latter part of the fourteenth century (1383), to replace one destroyed by fire, has an apse similar to, and quite as imposing as, St. Lambert's.

The pair of western towers—founded presumably on those of St. Gereon at Cologne—are modern, but their detail is good and their outline harmonious; a window between them, over the western door, is composed of nine small lancets beneath a pointed containing arch. The central tower is indeed noble, and the octagonal form of its Romanesque portion is one not commonly met with in Westphalia. The Late Gothic stage immediately above the Romanesque portion may, to a severe criticism, appear somewhat sudden in its transition, but the grand *comble* of St. Lüdger's—its fragile-looking lantern—is perhaps unequalled for grace by any other kindred work. It will doubtless recall to the minds of my readers several English examples, both ancient and modern, of this truly beautiful termination to a steeple.

Inside, the Romanesque nave of St. Lüdger's is remarkable as being an early adumbration of that great "hall" class of church which subsequently became so generally used in Westphalia. The stained glass throughout the church is modern and coarse, but the fresco decoration of the simple nave vaults by artists of what one could call the Düsseldorf school, with, it struck me, a *soupçon* of Fra Angelico feeling thrown in, are marvellously beautiful, rich, but not overpoweringly so.

Solemn Vespers in the cathedral at three o'clock, followed by a sermon of quite an hour in length from a religious, and Benediction—almost as largely attended as the mid-day People's Mass—brought to a close an enjoyable and long to be remembered Sunday in Münster.

CHAPTER VI

SOEST

An old walled city, placed in a tract of flat pastoral country, lies basking in the August sunshine at an hour when one looks forward with pleasurable anticipations to a cup of that beverage which "cheers but not inebriates." A prepossessing city, where all things seem to have rest, and where absolute stillness reigns; a city whose numerous and varied steeples, causing it to look like the background of one of Memling's pictures, pertain to those churches which are the sole remaining monuments of its former opulence and greatness; churches beneath whose shadows Sir Peter Lely must have often played,[1] and whose tall apses, with gracefully traceried windows, soar proudly above low-browed plastered and timbered and text-adorned houses lining tortuous streets more like those met with in some large Swiss village of the Upper Vallais or the Hasli Thal than that of a city once holding an important commercial position on the great high road from the Low Countries and Cologne through Brunswick to the Baltic; roughly paved streets, but redolent of the country, delightfully mixed up with gardens where trees are being gently stirred by the afternoon breeze, and mill-ponds upon whose placid surfaces, mirroring the old

[1] Sir Peter Lely was born at Soest in 1618, where his father (a captain of infantry, who had changed his name from Van der Faes to Lely) was in garrison.

steeples and gabled houses, swans glide with calm dignity, and ducks dive and squabble noisily the live-long day.

Such are my first impressions of Soest as the omnibus belonging to the Hôtel Overweg rolls or rather jolts and bumps with me over the stones, presently depositing its solitary "inside" at the excellent and comfortable hostel above named, whose whole establishment seems gathered on the steps in anticipation of an arrival. The conventional courtesies have been exchanged, and I am ushered through a broad hall, up a spacious staircase, and along a corridor hung with capital engravings—some of them English—to an airy bedroom commanding a view of the very charming garden, gay with August flowers, and of the steeple of one of the churches. Cocks are crowing, answered by others in the distance, hens are clucking in the conscious pride of newly-laid eggs, sweet smells are wafted in from the country, and everything looks so *riant* and pretty that I bespeak coffee in the garden. Over the cups a chat ensues with my host, originating in admiration of his trim garden and fine stock of poultry. Roses are growing in abundance, and of these their owner, in high good humour at having a *Herr aus England* in the house, would have culled quite a bunch, which, at my earnest request, is reduced to a "button-hole." Thus adorned and refreshed, I stroll forth to make the closer acquaintance of a place with which I am already enchanted, the Norfolk jacket and flannel unmentionables creating quite a sensation among the natives.

Determined to enjoy an immunity from note-taking—in fact, to place temptation quite out of reach, I left the materials behind me—I simply wander this evening in a leisurely fashion about the tortuous and in some places grass-grown streets, losing my way and finding it again, now and then coming quite unexpectedly upon a church, and at last turning in for a rest to St. Patroclus, or the Dom, whose simple, solemn Westphalian Romanesque

interior looks doubly impressive in the fast gathering dusk.

To gain a more comprehensive view of Soest, I ascend the walls.

Below, on one hand are the kitchen gardens and heavily-laden orchards pertaining to old red-tiled houses, above which rise the steeples of the several churches silhouetted against the evening sky. On the other hand stretches a vast expanse of grass-land, through which one of the great white high roads from the Lower Rhine to Saxony cleaves its way; a tract of country from which all sound is absent save now and then for the tinkling of a sheep-bell on some neighbouring pasture, the cry of a belated bird, or the momentary rush of a train towards Paderborn—a tract of country awful enough in its lonesomeness this summer evening, but which must be doubly so during the early and solemn descent of December darkness.

With such a combination of attractions it is impossible to remain long on the following morning in a state of passivity. Again I ascend the walls, outside which the fertile Soester Borde lies, flooded in the early morning sunlight, while inside, the churches, with their silent fingers pointing heavenwards, rear themselves amid a *pêle-mêle* of gardens and red-tiled steeply gabled houses, streams, and millponds, the stillness being unbroken except by the voices of some children in the gardens at my feet.

Hitherto I have only viewed the interior of Soest's Dom Kirche[1] by the uncertain light of evening. Eager to make its further acquaintance, I descend from the walls and betake myself in its direction, but all hopes

[1] Strictly speaking the term Dom is only applicable to a German church that is the seat of a bishop, or one that has a collegiate body attached to it, but it seems to be used generally in connection with the chief church of the town, whether Roman Catholic or Protestant. St. Patroclus is sometimes called the "Münster Kirche," a collegiate body of some kind having been connected with it, as testified by the remains of cloisters which since the general secularization of 1803 have been spoilt almost beyond recognition.

of making a leisurely survey are frustrated by the eight o'clock Mass now being celebrated. Entering by the rich Romanesque west doorway, all that I can catch a glimpse of over the serried ranks of tightly packed Soesters is an immense interior, plain to severity, but none the less grand on that account, packed with people from end to end and from side to side. Flanked by colossal frescoed saints, a figure of our Lord in Majesty in the semi-dome of the apse terminates the vista very impressively, and at the baldachino-surmounted altar the white-chasubled officiant, attended only by a boy server, moves softly to and fro in the discharge of his sacred functions. Foiled in my attempt to effect an entrance here, I hasten round to the Paradise[1] of the northern transept, inside which I am just able to secure standing room. But hardly have I composed myself to follow the Office, when, the "Ite, Missa est" being pronounced, I find myself in a perfect forest of "crossings," the vast congregation with a noise like thunder rises from its knees, the doors are thrown open, and *nolens volens* I am borne by the human tide out of the church and along the streets to the Overweg, where breakfast is temptingly spread forth. Scarcely, however, have I tested the freshness of a new-laid egg, made any impression upon the plate of variously hued bread, formed acquaintance with Westphalia's staple commodity, or caught the full flavour of the first sip of coffee, when a deep bell begins to send out its voice upon the drowsy summer air.

"Welche Glocke ist das, die eben läutet?" I inquire of the attendant Kellner. "Patroclus für Hochmesse" is the response, "und wenn Sie einen bequemen Sitz wünschen, sollten Sie sofort Platz nehmen, da der Dom gedrängt voll sein wird." "Um wie viel Uhr fängt die Hochmesse an?" I query. "Um neun Uhr," rejoins the Kellner. "Das ist ja ausgezeichnet!" I interject. "In England geht man gewöhnlich erst um elf Uhr zum

[1] The porch before the doorway to a church is frequently styled the "Paradise" in Westphalia.

Gottesdienst, und da es meistens bis ein Uhr dauert, geht der beste Theil des Tages verloren."

During this interesting and improving duologue upon the respective hours of church-going in England and Germany, I observe numerous groups to pass the windows of the breakfasting-room, armed with Gesang and Gebetbücher, on their way to St. Patroclus; so bearing in mind the waiter's injunction that if I want to find a seat at High Mass I must make haste, as the church is always crowded to the doors, I despatch the meal with great expedition, repair once more to the church, and passing beneath the western portal, am able by dint of a little British pushing to obtain standing room against one of the slender Romanesque pillars supporting the stone gallery, which, as in many German churches that were originally collegiate or conventual, extends across the west end of the nave.

Although barely half-an-hour has elapsed since the church was similarly crowded, all hope of securing a sitting is beyond the range of possibility. Indeed, large numbers, unable to find seats, are standing all up the centre passage of the nave, and I notice subsequently that during the sermon those so situated are very thoughtfully relieved by early and more fortunate comers.

The Office begins with the aspersions, performed by the officiant in a white cope, and this preparatory function concluded, a solemn piece is played upon the organ in a gallery on the north side of the nave. This presently merges into a hymn, sung full-voiced by the immense congregation by way of Introit as the priest, having laid aside his cope, approaches the altar, vested in chasuble for the Mass, and attended by two servers in surplices, but with scarlet cassocks of such scanty dimensions as to render the presence of a certain useful garment neither elegant nor edifying. The service itself combines the "reflective" type with that congregational one so popular among the North German Catholics—that is to say, the *Kyrie*, *Gloria in Excelsis*, and *Credo*

are sung by the choir alone to a Plain Chant setting, while several very beautiful hymns, taken with great deliberation, and accompanied in a broad and massive style by the organ, give ample opportunity for all to join in the Office at its various stages, and with an effect that is grand from its simplicity. The responses to the *Sursum Corda* and the *Gratias agamus* were the finest things I ever heard in congregational singing. Service over, the vast concourse pours out of the spacious building to pass the remainder of the day quietly in their own homes or in the fields, while I, surprised on consulting my watch to find it but a little after ten o'clock, commence my ecclesiological researches with the vast basilica, now standing empty of the crowd which but a few moments before has peopled it.

St. Patroclus is more remarkable for rugged grandeur than for that refinement of detail and picturesque grouping of parts characterizing the great Rhenish line of churches. It dates in the main from the eleventh century, though founded about the middle of the tenth, and was doubtless left by its architect to depend for internal effect upon mural coloration. A portion of this ancient decoration has been discovered and restored, and, supplemented as it has been by modern work, serves to redeem the structure from absolute barcness, while not intruding upon one's enjoyment of its architectonic character. Like so many of the early Westphalian churches, St. Patroclus is chiefly interesting as having come down to us in a nearly unaltered state, little if any work of a Late Gothic period having been engrafted upon it.

The plan of this church embraces a nave with aisles and clerestory ; transepts which project but little beyond the line of the aisles ; and a short sanctuary terminating in a semicircular apsis, the whole presenting few departures from the customary German Romanesque plan of its age. A richly moulded portal with a sculptured Majesty in its tympanum and dating from about 1150,

when the old eleventh-century nave was extended west-

ST. PATROCLUS, SOEST.

ward, is protected by a deep porch extending the whole

width of the church, opening to the street on the western side by a series of five semicircular arches, and on the northern and southern sides by one similarly shaped. Over it is a room, commensurate in length and depth, and now forming an armoury.

The steeple rises out of this upper storey, being connected with it, as will be seen by reference to the accompanying illustration, by a lean-to roof. Belonging as it does to the first years of the thirteenth century, this steeple of St. Patroclus at Soest is one of the last works undertaken in the construction of the church. It is invested with a dignity that renders it one of the best works of its kind in Westphalia, and in it we perceive the germ of those steeples which soar so proudly above the housetops of Lübeck, Lüneburg, and other old Hanseatic towns of the north. View it from what point you will, it looks most grand, and were I a Soester, I should never tire of pointing out and expatiating upon the majesty of its contour and proportions to the stranger. Perhaps one of the most charming views caught of it was at the extremity of a narrow street to the south. From this point the broad tower with its copper spire, scaled by some picturesque houses, composed a delightful picture, enhanced in effect by a clear blue sky with, on the horizon, a somewhat threatening Alp-like mass of clouds, which by and by dispersed themselves without any mischievous results.

Except in the clerestory of the nave, where some very large and by no means beautiful pointed ones have been introduced, the plain round-headed window prevails.

In the apse, where modern stained glass has been judiciously worked up with some remains of early thirteenth-century work, is a fresco of our Lord in Majesty seated within an aureole, surrounded by the evangelistic symbols and supported on either hand by three saints—the Blessed Virgin, St. John Baptist, and St. Peter; St. Paul, St. Stephen, and St. Lawrence. In the frieze running round the apse just below the conch, are fourteen

figures of saints in bust, which it is not possible to identify; then in the spaces formed between the three plain round-headed windows come colossal figures of emperors, selected perhaps as having been benefactors to the foundation, or as representing the secular power.

The scale of this restored colour is powerful, but at the same time sober, and taken in conjunction with the stained glass, has brought back some share of its former splendour to the most sacred part of the church. Admirers of Renaissance furniture will, however, regret the loss of the old altarpiece, its place being taken by a not very successful Romanesque baldachino.

Little inferior in interest is the polychromatic decoration of the eastern apse opening out of the north transept. Like that of the main apse it is Byzantine in feeling, and within the semi-dome is seen the Blessed Virgin enthroned in an aureole with the Holy Child. On one hand stands the Archangel Gabriel, and the Virgin's parents Joachim and Anna; on the other the Wise Men from the East are presenting their gifts. At the feet of the Madonna is St. Patroclus, near whom, lying on the ground, is a fish with a jewel in its mouth. A bishop, St. Norbertus, is likewise included in the group. In the frieze are thirteen heads—those of the twelve Minor Prophets and of Baruch, while in the spaces formed by the three small round-headed windows are two tiers of seated figures—those of David, Solomon, Isaiah, and Ezekiel filling the upper row, and those of Daniel, Jonah, Job, and Moses the lower. In addition to these there are other figures in the splays of the windows, the whole scheme shadowing out the genealogy of our Lord.

From the opposite transept a small crypt is entered. It is divided into three aisles of four bays, whose arches, slightly horseshoe-shaped, rise from slender cylindrical columns with cubical capitals of the type usual in German structures of its age. Each aisle is lighted at its east end by a round window filled with modern stained glass, the central one having the Blessed Trinity archaically

represented, and the side ones effigies of the Blessed Virgin and St. John Baptist.

Three very small deeply-splayed windows light the south wall of this crypt, in which some picturesque old benches of post-Gothic pattern, discarded from the upper church when it was renovated, have found a place, the structure like the generality of crypts in churches retained by the Catholics, being used as a place of devotion and fitted up with the necessary apparatus. Formerly there was a crypt beneath the choir, but it has been destroyed for the purpose of sinking the floor—a piece of Vandalism that has deprived the building of much of the picturesque character it must have formerly presented.

Quitting the building by the north transept door, I turn round to examine its tympanum, enriched with a sculptured half figure of Our Lord, Who with one hand uplifted, while the other holds open the Book of Life, is surrounded by the evangelistic symbols. This gem of Westphalian Romanesque art is protected by a porch whose two arches opening into it from the square spring from a simple round column with an elongated marble capital recalling the stiff leafed work of Early French Gothic.

From here an extraordinary architectural assemblage is presented by St. Patroclus and the contiguous St. Peter's. Viewed from this point, the two churches appear to form one immense structure, the west end of St. Patroclus facing the apse of St. Peter's with but the intervention of a narrow carriage way.

Directing my steps in a north-easterly direction, skirting the great millpond, and just catching a glimpse of the somewhat fragile-looking parallel-triapsidal choir of the Wiesen Kirche, I turn into a gently-ascending lane recalling one of those cottage-fringed bypaths so frequently encountered in our own villages, and in a few seconds stand before the church called from its situation upon a slight eminence St. Maria zur Hohe.

A small early thirteenth-century church, but perhaps

the most architecturally interesting in Soest, it is mainly remarkable as being one of the earliest examples of a class of building which, with its nave and aisles commensurate in height, has earned the title of *Hallenbau*, or, as we should style it, "hall church."

The plan of St. Maria zur Hohe embraces a two-bayed nave and a square-ended chancel. There are aisles and a small western tower, crowned by a slate cupola of nondescript architecture and flanked by a baptistery. Into this small compass the work of several architectural periods is crowded. The four windows in the wall of the northern aisle, which with the tower and its adjacent baptistery seems to be the only existing portion of the original Romanesque edifice, are round-headed ones of an elongated form peculiar to Soest—a type of window Blore seems to have had in mind when designing that well-meant but not very felicitous pile, St. Mark's College chapel, Chelsea, and a series of so-called Byzantine churches which, through the exertions of Bishop Blomfield, were scattered about the eastern districts of the Metropolis during the Early Victorian period of the English church revival.

In the opposite aisle are three lancets curiously spanned by broad but shallow trefoiled arcades springing from pilasters; and it may here be remarked that in neither aisle does the fenestration coincide with the nave arches, of which in this church there are but two broad ones rising from clusters of shafts with very thin capitals. Placed side by side in the first and second bays on the south are two doorways, a not unusual feature in Westphalian and Hanoverian Prussia.[1]

Of these two doorways, the western one is an exceedingly good specimen of the Transition from Romanesque to Pointed Gothic. The capitals of the pillars are enriched with mouldings of animals and plants, and within the tympanum three minute groups are sculptured. In the centre, and enclosed by a quatrefoil, is the Cruci-

[1] It occurs in several of the great churches in Brunswick.

fixion. St. Mary and St. John stand by the Cross, also a weeping angel, and above either arm the sun and moon are conventionally represented. To the left of this subject is an even smaller one of the Nativity. The Holy Child is lying in the manger, the Virgin being in a recumbent attitude, while St. Joseph and an angel stand by. The remaining group is that of the Resurrection; an angel is sitting over the empty grave, towards which the three Maries are seen wending their way, and the guards are sleeping.

The workmanship of these diminutive subjects is excellent, and deserves close attention from the student of Early Gothic sculpture.

There is also a good but not so rich Romanesque doorway below the most eastern window of the north aisle, which ends in an apse lighted by three lancets on shafts with very thin capitals. Externally this apse is polygonal, while internally it is semicircular. Somewhat similarly, the south aisle has its end wall square outside, but scooped within into an apse, as in the transepts of the great Cistercian church at Loccum.

The square east end of St. Maria in Hohe with its triplet of round-headed windows is exceedingly charming, and recalls our Iffley and Stukeley. A geometrically traceried window has been inserted in the chancel, doubtless with the object of throwing more light upon the altar, and this seems to be the only Complete Gothic addition.

St. Maria in Hohe is not a large church, but an appearance of great internal size has been secured by its division into two wide bays by pointed arches on clustered shafts, which, as I have observed, are not coincident with the aisle fenestration. Additional grandeur is imparted by the vaulting, which—partaking of that domical form as used during the thirteenth century at Barsinghausen, Methler, Münster, and Paderborn—seems more suitable to churches of those climes in which the inhabitants are driven to seek speluncar

shade. From an artistic point of view the effect produced by such a system of vaulting is very good, especially when, as in the case of the church before us, the ancient colouring, for which it seems so admirably adapted, has been restored after discovery beneath a coating of puritanical wash. Competent judges have pronounced this work at St. Maria zur Hohe excellent, and ecclesiologists are indebted to the Pfarrer Josephson for the untiring energy with which he has promoted these and other works of restoration in the interesting little church entrusted to his care.

Of Complete Gothic churches in Soest, the most graceful interior is that of St. Mary in the Meadows—locally styled "Die Wiesen Kirche." A striking contrast in every respect to the one of which I have just attempted some description, St. Mary in the Meadows consists merely of a four-bayed nave and aisles all terminating somewhat abruptly in apses. There is no intermediary chancel space, so that the plan being neither that of the conventual church nor the commonly accepted one of the parochial church, it is difficult to say with what idea this building was erected. The apse to either aisle, which is considerably more than half the width of the nave, is five-sided, and, except on the two sides where it abuts against the central apse, is lighted by tall windows of two compartments. The main apse is formed of seven sides of a decagon, two of which from their junction with a side of each lesser apse are unglazed, though enriched with mullions and tracery. This, however, must be looked upon rather as a beauty than a defect, the shadows cast by these returning sides serving to increase the depth of this part of the church, which otherwise would have appeared short in comparison with its great height.

The period occupied in the erection of this church seems to have been spread over a considerable portion of the fourteenth century, and the first three decades of the succeeding one. The year 1370 is given as that in which the altars in the side apses were consecrated, so from

this it is to be presumed that the greater part of the building was then ready for occupation. In 1422 a western bay, comprising a pair of towers to flank the façade, was commenced, but the work appears to have languished, the steeples remaining in an unfinished state until about fifty years ago, when they were taken in hand, together with a thorough restoration of the fabric, whose outer walls of a local green stone had fallen into a ruinous condition, at the cost of King William IV. of Prussia, a liberal contributor to the restoration and embellishment of churches throughout his dominions, whether Roman Catholic or Protestant. Of course such a renovation as the exterior of St. Mary in the Meadows was subjected to has spoilt it for ever in the eyes of the artist, the smooth walls pierced by preternaturally long windows being extremely lean and poor. Nor can the proportions of the church be pronounced at all pleasing, two additional bays at least being required to carry off the comparatively excessive height, and to relieve it from the appearance of an exaggerated chapel. Some good points are, however, presented by the doorways. The western and northern ones are combined with a window after a fashion frequently adopted by German architects of the later Complete Gothic periods, while the southern one has its sides lined with two rows of small niched statues, the Virgin and Child being placed under an elaborate canopy between the two square-headed openings into which the doorway is divided. Some of the effigies have not been very happily restored, but as a whole the sculpture adorning this south portal of the Meadow church at Soest is remarkably pure and good. Possessing as it does a certain quality of saintly grace which exactly fits it for ecclesiastical purposes, it occupies a middle place between the archaisms of the work at Münster and Paderborn cathedrals—where the figures are invested with an almost Byzantine stiffness, despite their late thirteenth-century date—and the naturalistic, I had almost said coarse and vulgar,

treatment adopted by the sculptors of the Nuremberg school.

If, as an example of that attenuation to which German architects of the fourteenth and fifteenth centuries loved to carry their buildings, St. Mary-in-the-Meadows displeases the true artist externally, the unfavourable impression vanishes when he crosses the threshold. In this, the most graceful interior of the unclerestoried class in Westphalia, if not in Germany, an arboresque effect of great elegance is produced by the manner in which the ribs of the three great vaults spring from slender reed-like pillars without the intervention of capitals; while a general effect of richness and beauty is contributed by the magnificent store of contemporary stained glass, and by the quantity of mediæval furniture which the church has succeeded in retaining, although Lutheranized. As a whole, it is as fine as anything of the kind in Nuremberg, its only drawback being the great flood of light poured in through the unstained windows on the south side.

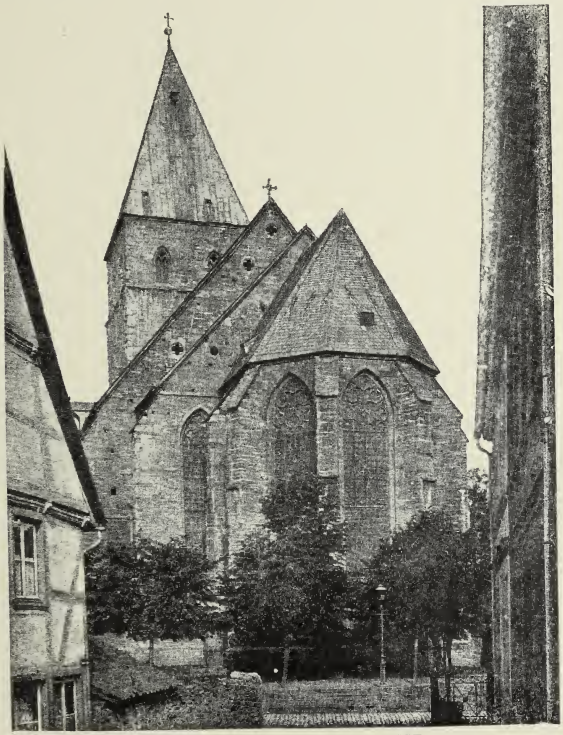
In the streets following the southern bend of the old town walls are three interesting churches—the Reformed church, St. Thomas (formerly the Minorite church), and St. Paul's.

The first-named was originally dedicated to St. Thomas, but it was taken possession of some years ago by a congregation of Calvinists, who repudiate all saints' names. Its previous occupants were Lutherans, but that body being unable to keep it in repair, had migrated to the neighbouring church of the Minorites, which hitherto had remained either in an unused condition or boasted but a scanty congregation.

This Reformed church—conspicuous in the different views of Soest by a tall slate spire whose declension to the west seems to have been due to architectural caprice rather than to accident—is a most singular structure, and one whose construction seems to have been in progress at different times during the twelfth and

thirteenth centuries, though here, as is too frequently the case with German ecclesiastical buildings of its age, the precise dates cannot be ascertained. In style it is partly Round-arched and partly Pointed Gothic, and it consists of a western tower gabled on each side and supporting the above-mentioned leaning spire; a long nave with two aisles, all contained beneath one slope of roof; and a three-sided apse, which, from the absence of any limb connecting it with the nave, has a somewhat abrupt appearance. The northern side of the nave retains much of its original Romanesque character, except where it has been broken into by a shallow transeptal projection of Early Complete Gothic date lighted by a window of three trefoil-headed compartments and "plate traceried" with a large circle enclosing seven trefoils. Westward of this transept, the elevation presents two tiers of round-headed windows, those in the upper row being somewhat elongated—an arrangement suggesting the presence of one of those Männerchöre or triforium galleries so frequently met with in the Rhenish provinces but rarely beyond them. But upon this point I am diffident, as all efforts to procure admission to its interior proved unavailing. Neither can I offer any description of the arcade dividing the nave from the south aisle, which, judging from the style of its windows—pointed ones enclosing three plain lancets—I should assign to the second half of the thirteenth century. Being considerably wider than the northern aisle, the church has a somewhat lop-sided air when viewed from the east. In the angle formed by this south aisle with the apse a low sacristy is built, and above it is seen the very graceful east window of the aisle, a three-light one having three trefoils in the head without any circumscribing circles. Graceful but earlier are the five windows of the apse. Of two acutely pointed lights, each surmounted by a circle—both lights and circle being quite unfoliated—these windows may be styled the earliest piece of pure Gothic work in Soest, and, together with the developed geometrically traceried

ones in the choir of the neighbouring Minorite church, and the flamboyant ones in the apse of the somewhat more distant St. Paul's, form comparative studies of the highest interest.



EAST END OF ST. PAUL'S, SOEST.

The Minorite or Schwartz-Kloster Kirche—now, for reasons which I have just stated, called St. Thomas—is only one of the many spacious structures which, comprising a deep aisleless choir for the religious, and a well-proportioned lofty unclerestoried nave for the people,

were raised by the preaching orders throughout Germany during the several phases of Complete Gothic.

It belongs to the middle of the fourteenth century, though the presence of geometrical tracery in those tall four-light windows, which impart such luminosity to its imposing but painfully desolate-looking choir, would lead the visitor, ignorant of how hard earlier forms died in Germany, to place it at least fifty years earlier.

There is no steeple, and the absence of windows from the south side of the "hall" nave, owing to the abutment of the conventual buildings—which retain their very charming cloister—imparts a somewhat gloomy appearance to the western half of this church.

The nave and chancel of St. Paul's church are of the same age, and of precisely the same character as the one just described, the apse being a fifteenth-century addition, as proclaimed by its flamboyant window tracery and by the manner in which the ribs of its groined roof spring directly from their shafts without the intervention of capitals.

The Minorite church, it will be remembered, has no aisles to its long choir; at St. Paul's the chancel has them, but they are narrower than those of the nave, and there is, in addition, an aisleless and still narrower sanctuary terminating in a graceful, boldly buttressed apse of three sides.

Viewed externally, each of the three limbs composing this church is distinguished from the other by a diminution in breadth, a by no means usual arrangement in Germany, and therefore remarkable. It is likewise productive of a very picturesque grouping of parts, to which the square western tower, surmounted by a quadrilateral spire of metal, contributes not a little. Moreover, it has the advantage of relieving the mass of a good deal of that heaviness which too often results from the non-employment of the lean-to aisle and clerestory arrangement so dear to the English mind.

Perhaps the tracery in the choirs of the three churches

just described is eclipsed in point of excellence by that in the three apses engrafted during the latter half of the thirteenth century upon the Romanesque nave and transepts of St. Peter's, which, it will be recollected, stands in such close proximity to St. Patroclus as to cause the two buildings to assume the appearance of one vast edifice.

During the Complete Gothic period many an old simple semicircular eastern termination yielded under the new impulse to more lightsome work. At Soest there was but little room between the two churches for the late thirteenth century architect to give St. Peter's an elongated choir before allowing his east end to assume its pentagonal character. The three simple semicircular apses, which this church no doubt possessed, having been removed, the architect, constrained to make his Decorated ones cover the same ground as that occupied by their Romanesque predecessors, was driven in designing the central one to adopt for its shape seven sides of a dodecagon, providing each of the five sides appearing externally with a gracefully traceried window of two lights.

Of the northern and southern apses which are commensurate with the length of either transept, two out of their three sides are similarly fenestrated, so that, viewed obliquely, the east end of St. Peter's has quite a lantern-like appearance.

This is an interesting piece of planning, and as such deserves study, though it will not bear comparison with the graceful management of the Northern French system of chapels, of which it is manifestly a copy.

The transition is too abrupt and the whole wears a somewhat depressed look, owing perhaps to the juxtaposition of the transeptal apses, or to the architect's unwillingness to allow his new structure to overtop the old twelfth-century one, a point upon which the German builders of a century later were hardly so punctilious, as patent in the choirs of the Dortmund churches—St.

Mary and St. Reinhold, St. Mary the Great at Lippstadt, St. Lüdger at Münster, and elsewhere.

St. Peter's at Soest—a most interesting edifice to the architectural student—was originally a flat-roofed basilica of the twelfth century, the nave having clerestory and aisles with lean-to roofs. Transepts and presumably a central and two side apses completed the plan. Early in the thirteenth century—probably between 1200 and 1225—great structural changes took place here. The nave received a stone vault, the clerestory windows were removed, and the wall space which they pierced made to open into spacious galleries formed over the aisles after the Rhenish manner at Neuss, Andernach, Coblentz, and Boppart, thus accounting for the double tier of windows lighting the nave on either side, and which impart an air of relative shortness to it. Before the introduction of these galleries the exterior with its lean-to aisles must have presented a more picturesque assemblage of parts.

Towards the end of the same century, the old apses were removed, and those of which I have given a brief outline substituted. A later epoch gave the western tower an additional stage, and the baroque period contributed the quaint spire composed of three domes placed one above the other and diminishing as they ascend.

The front of either transept is a good specimen of the miscalled (in Germany, that is to say) Transition style, and is in all probability coeval with the alterations in the nave.

The northern transept is lighted by a single round-headed window, the southern one by a graceful plate-traceried rose of eight foliations, and each has a pointed doorway comparable in purity with our Early English.

The accompanying illustration precludes the necessity of describing these doors in detail, so I may merely remark of the southern one that it is built of a greenish marl, and has the angles of its lintel prettily canted off in little semicircles. The tympanum bears a rude

sculpture of St. John the Divine in the cauldron of boiling oil, with, in proximity, the tyrant Domitian, and around it this curious inscription :

ST. PETER'S, SOEST
(South Transept Doorway.)

" Inque oleo fervens oleum bene Virgo Johannes :
Egreditur sanus : turbatur Domitianus."

On entering I turn to inspect the three apses, or, as they are styled here, " choirs." From one's ability to

take each into a separate view they present an appearance of much greater elegance than they do externally, being very pleasantly suggestive of the chapels encircling the choirs of some of the great thirteenth-century French churches. And this quality might have been increased had the modern glass painter adopted the only style suitable to windows of this early phase of Complete Gothic—the mosaic one, *i.e.* that in which small groups or single figures are enclosed within elongated or round medallions.

As it is, he has thought fit to introduce large naturalistically treated groups extending through the two lights of each window, treatment legitimate enough in works of the Latest Pointed or Early Renaissance epochs, but, if the unities are to be preserved, hardly admissible in an apse of the date of St. Peter's. It is always vexing to find the skill of the modern architect inadequately responded to by the glass painter ; doubly so is it when he is privileged to enrich the work of some master of old time.

The window lighting the southern transept above the doorway is a Romanesque lancet and has pleasing glass with a figure of the Patron, while in the octofoiled rose of the opposite arm our Lord is represented seated in Majesty, on a small scale, but good and distinct in style and colouration. In the windows of a little Complete Gothic chapel placed in the angle formed by the north aisle of the nave with the transept, is some mediæval glass, a trefoil-headed lancet being filled with grisaille work, and a window of two lights with effigies of St. Peter and St. Paul. I cannot, however, think that this is the original position of this glass, which most probably was removed from the central window of the apse ; but as no mention is made of its existence by Lübke in his work on the Gothic of Westphalia, I am only able to speak with diffidence on the subject. Nor was my guide able to offer any solution of the difficulty. Not infrequently such works find their way from suppressed

conventual churches, as an instance of which the fine Late glass from Marienfeld in the north aisle of Münster Cathedral may be mentioned.

In the central apse or Haupt Chor stands the Communion Table, appareled in a richly embroidered frontal of purple velvet. A cross encircled with a scroll bearing the inscription "Kommt, es ist alles bereit" ("Come, for all things are now ready") fills the central space formed by the orphreys, and a graceful arrangement of wheat and grapes (the latter issuing from the chalice) the one on either hand. Upon the table stands the crucifix flanked by lights, of which there is a pair in single candlesticks of Early Renaissance design, while others are in branches. The general effect of these arrangements is very rich, and it is materially enhanced by a tall handsome altarpiece in the Italian variety of Corinthian, its five divisions enclosing as many paintings.

In the northern apse, which constitutes the baptistery, stands the Late Gothic but simple stone font, with a piece of richly embroidered velvet thrown over its cover, and bearing an appropriate legend; in the southern one is what is considered the great art treasure of the church —a triptychal altarpiece, but of whose central portion, a carved Crucifixion, little can be said in praise, the workmanship being inferior and the expressions of the groups coarse and realistic. Some of the colouring retains much of its old brilliancy and richness. Far superior in execution are the subjects painted on the shutters, which, representing scenes from our Lord's Passion on the inner, and portraits of the donor—one Klepping—and his family on the outer sides, are in all probability from the hand of Aldegrever, whose works may be looked for in other Westphalian churches than those of Soest, where the artist spent the greater part of his life.

Another altarpiece is preserved in the gallery over the south aisle.

The junction of the Romanesque work of the transepts with the graceful Complete Gothic of the eastern apses is very remarkable and deserving of study. In the transepts and nave the work is quite unlike the generality of Westphalian Romanesque, the severity of the twelfth-century pilaster-like shafts affixed to the sides of cruciform piers which support the vaulting arches and those opening into the constructional galleries above the nave aisles, recalling examples of the Rhenish variety of that Protean style. To some extent the Doric simplicity of this twelfth-century nave of St. Peter's is relieved by restored paintings of the sixteenth and seventeenth centuries, for which the flat sides of the pilasters have offered a good field. One on the north-eastern pier of the crossing represents the Crucifixion with SS. Mary and John; another, on the easternmost pier of the nave on the south side and facing west, has St. Christopher; a third, immediately opposite, the Good Shepherd. A couple of handsome brass chandeliers dated 1760 and 1762 are suspended in the nave, whose three great vaulting bays are divided at half their height by lesser arches. These latter, arranged in pairs, support the triforium gallery, which, it will be remembered, was formed early in the thirteenth century by removing the walls and windows of the former clerestory.

In the two easternmost bays on either side, each pair of lesser arches opening into the aisles springs from a short cylindrical shaft with a cubiform capital, while in the westernmost bay a square plain pier is employed. This system of subarcuation is adopted in the upper or triforium stage only in the most westerly bay, where the arrangement recalls our great Norman Romanesque triforia at Ely and Peterborough. Had this arcading been extended to the remaining two vaulting bays, and also to the arch looking from either nave triforium into the transept, some effect of that richness which results from such an arrangement in the lower Rhenish churches might have been obtained. These triforia or Männer-

chöre—approached from the west end of either nave aisle by a staircase—are connected by a deep stone gallery, which, like that at St. Patroclus, spans the church transversely, and is supported on two rows of circular shafts which compose three aisles of four bays. To be sure, this deep internal narthex forms a somewhat awful and crypt-like approach to the interior, extending as it does over nearly half the length of the nave; but the views across, afforded by the little forest of cylindrical pillars, are undeniably picturesque.

Hitherto I had quite overlooked the Romanesque chapel of St. Nicholas situated just to the east of St. Patroclus, so that the fast-fading light in which I viewed its interior—dim even in broad day—was unfavourable to the study of this little building's great attraction—the restored paintings in its apse. The structure—the only one in Soest besides St. Patroclus held by the Catholics—is of the greatest simplicity, consisting merely of a nave divided down its centre by three round-headed arches on slender cylindrical shafts,[1] and lighted by small windows placed high up in the walls. Eastwards the chapel terminates in an apse whose semi-dome has a fresco of our Lord enthroned, surrounded by the evangelistic symbols, and supported by two virgins on either hand. In the wall spaces between the windows are figures of ten of the Apostles in vestments and architectural accessories whose character points to the end of the thirteenth century as the probable date of their execution; while on the short piece of unfenestrated wall between the nave and the apse on the south side is St. Nicholas. Towards the Saint, who is vested in a graceful vesica-shaped chasuble orphreyed with the Y-cross, two angels are represented as flying. One holds the pastoral staff, while the other crowns the Saint with the mitre, whose elongated shape may be taken as sufficiently indicating the much later date of this portion

[1] Said to have been suggested by the masts of a ship, one of the emblems of St. Nicholas, the chapel itself being quite keel-shaped.

of the frescoes. The corresponding space on the north side has figures of the two Apostles for whom room could not be found in the apse.

The churches with whose leading features I have endeavoured to render my readers acquainted are, as I remarked at the outset of this somewhat lengthy chapter, the only existing tokens of the opulence and splendour to which Soest as a Free Imperial City attained between the thirteenth and fifteenth centuries. Meanwhile a new era had commenced. The discovery of unknown lands and seas, leading commerce into fresh channels, changed the existing condition of Europe. The Hansa, so powerful in the fourteenth and fifteenth centuries, fell in the sixteenth, striking the death-knell of the city. The season of her splendour had gone by, yet everywhere its monuments remained. Accumulated wealth bred luxury and effeminacy, sapping the creative powers of handicraft and commerce. Internal divisions did the rest. The democratic burghers, ever jealous of their rights, were constantly at feud with the aristocratic city council. The Reformation fanned the flame, and though the new creed was victorious there was no peace. When in 1607 the heritage of the ducal house of Cleves was divided, Soest fell to Brandenburg, though the settlement was for a long time contested. The Thirty Years' War —during which much of the former magnificent civil and domestic architecture disappeared—accelerated the downfall of the city, and the Seven Years' War accomplished it. In 1763 the population of Soest had sunk to 3000, a tenth part of what it was in its palmy mediæval days, and thus it became, what it is now so appropriately styled, "das grosze Dorf Westfalen's"—the large village of Westphalia. But it is just this countrified aspect of Soest that enables one to thread its depopulated and in places grass-grown streets without having the mind tinged with that melancholy which certain Flemish cities cast over it, despite the grandeur of their civic monuments.

It is indeed a restful and spirit-soothing place, this venerable old town, where there are as many gardens as houses; where there are more trees than men; where people sitting at mullioned windows in the hope of seeing somebody pass look with unfeigned curiosity and gratification at a new face; where the production of a note-book and pencil, coupled perhaps with the English touring suit, is the signal for the collection of a little crowd of natives; where the all-pervading stillness is only broken each hour by the deep hollow note of the church bell; where life is taken easily; where all things seem to have rest.

CHAPTER VII

PADERBORN

FAMILIAR with all I expected to see, so far as books and engravings could make it so, it was thrilling to set out for my first visit to this ancient city, and I was obliged to smother something like anxiety lest the reality should fall far below anticipation. How would it strike me after all? I was to tread the hallowed pavement of another German minster, owing its foundation to Charlemagne, in which the sacrifices of religion had been offered for centuries, and occupying a spot which for more than a thousand years had been sanctified as one of the cradles of North German Christianity. I was to go round about its walls, and mark well its bulwarks, to survey its towers, and to join in the solemn chant of its frequent services.

No mind, to which ancient things have been familiar from birth, could possibly have appreciated my inward agitation at the prospect of such a visit; and as I took my seat in the train at Soest, I could not but wonder at the indifference of my fellow-passengers, to whom *booking* for Paderborn was an every day affair, and whose associations with that city were evidently those of mere business, and downright matter of fact.

The imposing towers of Lippstadt, and the gabled steeples of numerous village churches, whose appearance seemed to exclaim for attention from those with overmuch leisure, gladdened the eye as the train jogged through the placid Westphalian landscape, bounded on the north east by the long low line of the classic Teuto-

berger Wald; and when the carriages drew up at the Paderborn station, it was with a thrill of delight that I heard that historical name vociferated along the platform.

Pressing out with the little crowd at the exit, I observed a board inscribed "zum Congress" ("to the Congress"), and while awaiting the start of the omnibus into the city I became absorbed in speculating upon the nature of the gathering, whether it was theological, archæological, agricultural, scientific, or literary. From the presence of numerous clergy, all wending their way in one direction, bag in hand, I gathered that the Congress was to partake of the first-named character; nor was I mistaken, when on being ushered into the *Speisesaal* of the Preussiche Hof, I found myself the only layman among a party of ecclesiastics, then and there engaged, not in a theological discussion, but in the all-important one of the mid-day German dinner.

All, however, were extremely polite, one clerical gentleman, in his anxiety to present the stewed fruit which it is customary to partake of at the poultry stage of the repast, spilling a considerable portion of the richly coloured and delicious comestible upon the white drapery, to his no little embarrassment. Some were provided with hard-looking treatises which they glanced over in the intervals of the courses; consequently, there was but little or no display of eloquence upon the subject of the Congress, which I discovered to be a "Eucharistic" one.

A German one o'clock dinner being hardly conducive to immediate work, I bespoke coffee in the not very trimly-kept garden behind the house—by the way, how one misses those delightful French cafés, into which you can drop at any moment for that refreshing beverage, and then rise like a giant refreshed!—subsequently sauntering about the city to receive impressions and to make acquaintance with the whereabouts of its most interesting architectural antiquities. The quarter of the city in which I was located was not picturesque, being in fact somewhat gloomy and commonplace; but matters

greatly improved when, having turned the east end of the cathedral, I encountered numerous quaint specimens of domestic architecture lining a congeries of little clear, pebbly streams, which, gushing forth from under the very cathedral with sufficient force to turn several mills within two hundred yards of their source, give their name to the city—Paderborn, the spring of the Pader. These streamlets having united before the city walls are passed, the river now pursues its sinuous course through a great stretch of placid meadow-land, dotted with white-walled, red-roofed, tree-embosomed homesteads, and bounded to the north by the long, low line of the Teutoberger Wald.

Having taken a hasty glance round the cathedral, and learnt that the opening service of the congress would commence at six o'clock, I settled down to study the history of the building, which I found more difficult than I had anticipated ; for, instead of our beautiful gradations from Romanesque to Pointed, in which the germ of each development is to be found in the antecedent work, the church architecture of Germany presents a series of breaks or gaps in the chain hard to account for, and only to be mastered after some acquaintance with the history of the country.

The first care of Charlemagne, after he had so rudely subjected the heathen Saxons to his rule, was to convert them to Christianity, and instruct them in the Christian doctrine, with which view he created many new sees.[1] One of these bishops' seats was established

[1] Bremen, Paderborn, Minden, Münster, Osnabrück, Verden, Halberstadt, and Elze (subsequently removed under Louis the Pious to Hildesheim). In addition to these seats of bishops, several great religious houses were founded, chiefly under Louis the Pious (820–840), such as Corvey, Herford, Gandersheim, Essen, and Quedlinburg, all of which were destined at a future date to exercise great influence over the country. Charlemagne's bishoprics were succeeded in the tenth century by others of Otho the Great's foundation, among which must be named Magdeburg, Oldenburg, Havelberg, Brandenburg, Merseburg, Zeitz (subsequently transferred to Naumburg), and Meissen. All these sees both temporally and spiritually disappeared at the Reformation.

at Paderborn [1]—a favourite residence of the monarch—in the year 795, its bishops subsequently becoming invested with a certain amount of territorial jurisdiction. In right of this the Bishop of Paderborn was a member of the Eighth or Westphalian Circle of the Imperial Estates, which included the bishops of Utrecht, Cambrai, Verden, Liège, Münster, Osnabrück, and Minden; the abbots of Corvey and Stablo; the abbesses of Essen and Herford; the dukes of Juliers and Berg, Cleve and Mark; the counts of Oldenburg, Bentheim, Wied, Manerschied, Lippe, and Moers; and the cities of Cologne, Wesel, Cambrai, Soest, Herford, Warburg, Verdun, Aix-la-Chapelle, Dortmund, Brakel and others.

This dignity was enjoyed by the Bishop of Paderborn until 1803, when the storm that burst over Europe after the outbreak of the French Revolution brought to an end the old Empire of Charlemagne, and with it a state of affairs by no means creditable to the Church in Germany. The pluralism and luxurious living of her bishops, who, despite the silent reproof administered by the venerable cities and cathedrals of their sees, withdrew for the more undisturbed enjoyment of their pleasures to modern residences, where they revelled in magnificence and luxury, had long been a scandal to the German Church.

With the re-adjustment of the map of Europe after the Peace of Luneville in 1801, the three great electorates of Cologne, Treves, and Mayence disappeared, together with the principalities of Münster, Hildesheim, Paderborn and Osnabrück, while all those conventual establishments which had weathered the storm of the Reformation—among them the curiously protestantized nunneries of Herford and Quedlinburg—were dissolved. From 1803 to 1821 all the North German dioceses remained orphaned, their spiritual affairs being administered by Vicars Apostolic, who were, however, but coldly received.

[1] In lieu of that at Fritzlar, which in its turn had been removed in 786 from Burnburg.

In the latter year Prussia concluded a treaty by which the archbishopric of Cologne with, as suffragans, the bishoprics of Treves, Münster, and Paderborn were re-created. Other provinces concluded similar concordats about the same period for the re-establishment of certain of their suppressed sees. Now, of course, the newly appointed bishops exercised only spiritual jurisdiction over their several dioceses, which from the almost entirely Lutheranized condition of the country to the north and east of the Rhine were necessarily very extensive. Some idea of the size of the diocese of Paderborn may be gained when it is stated that the spiritual jurisdiction of its bishop extends over country which in pre-Reformation days embraced nine dioceses —Magdeburg, Merseburg, Halberstadt, Havelberg, Brandenburg, Naumburg, Meissen, Minden, and Corvey.

Among the early occupants of the see of Paderborn, Hathumar (*d.* 815) and Badurad (*d.* 862), both afterwards canonized, Meinwerk (1009–1036), Rotho (1036–1051), and Imad (1051–1076) have attained a celebrity more than local.

It was in 836 during the episcopate of St. Badurad that the body of Liborius, fourth bishop of Le Mans, who died about 397, was solemnly translated to Paderborn, since which time he has been regarded as the patron of the city and diocese. On this account there exists a fraternization between the two bishoprics which is renewed whenever a vacancy occurs in the throne of either—a bond of union that proved very effective in 1648, when, upon the re-settlement of the map of Germany at the conclusion of the Thirty Years' War, the intercession of the Bishop of Le Mans with the French Government procured the independence of the see, which might otherwise have met with high-handed treatment.

Meinwerk, "the second founder of the city," albeit a prelate of great rapacity,[1] was a liberal patron of

[1] Anent this characteristic, several diverting stories are recounted by the Rev. S. Baring-Gould in his *History of the Church in Germany*.

architecture and the ancillary arts, like his illustrious contemporary, Bernward of Hildesheim; but of his tastes in this direction the only relic that has come down to us is the chapel of St. Bartholomew, which, standing just outside the north door of the cathedral, is generally believed to have been the work of Greek artificers. From the barn-like simplicity of its exterior this little building might easily escape notice, but within, it is quite a gem of Romanesque art, comprising a barrel-vaulted ante-hall extending the whole width of the chapel, and a nave and aisles, all vaulted and separated from each other by round arches on slender circular columns, the carving of whose capitals is reminiscent of the Corinthian of older days. The nave ends in an apse lighted by one round-headed window; the aisles have rectangular terminations, their windows, also small round-headed ones, being placed high up in the wall within tall, shallow recesses. One slope of roof covers this little chapel of St. Bartholomew, from which circumstance it may be looked upon as the precursor of that unclere-storied type of church that latterly became so universally adopted.

Of the bishops who have occupied the throne of Paderborn since the re-establishment of the Prussian hierarchy in 1821, Dr. Konrad Martin, appointed in 1856, will perhaps be remembered for his resistance among others to the vexatious Falk[1] or May Laws of 1873. For this he was called upon to resign, September 7, 1874, and on his refusal to do so, was sentenced to imprisonment for sedition, and on January 5 of the succeeding year was deprived of his see. Dying in exile four years later, he was interred in his old cathedral, where his gravestone bearing the inscription "Obiit Exsul" may be seen at

[1] So called from Adalbert Falk, who on his appointment as Minister of Public Worship in 1872, was mainly instrumental in carrying these laws, aimed at the hierarchical supremacy of the Church of Rome by limiting the influence of the clergy in the schools, by reorganizing the seminaries for the training of teachers, and by defining in a stricter and more comprehensive manner the relations generally of the clergy to the State.

the foot of the steps leading up from the nave into the choir, together with those of Bishops Plemens (*d.* 1841), Damers (*d.* 1844), and Drobe (*d.* 1891). At the time of Bishop Martin's death the state of affairs brought about by the resistance of the Roman Catholic clergy to these May Laws had reached so grave a stage—only three dioceses out of the twelve being occupied, while two hundred parishes were without pastors—as to lead to their relaxation, and the establishment of a *modus vivendi*.

Of the existing cathedral, no portion can be referred to a period anterior to the latter part of the eleventh century, to which (*c.* 1085) we may assign the lower part of the massive western tower. The upper part of the tower, the bay of the nave adjacent, the first great gabled compartment, the south porch, the crypt and the chapter house were built between 1133 and 1143 under Bishop Bernhard I. The cathedral of which these are the only remaining portions was a clerestoried building with lean-to aisles, and, after the North German manner, was crossed in the second bay of its nave by a transept, whose existence can be clearly traced when viewing the church from the west. That this western transept could not have projected far beyond the line of the nave aisles is clear, though its presence must have added in a considerable degree to the dignity of the building. In 1263 this twelfth-century cathedral suffered so much from a fire that its almost entire reconstruction had to be undertaken. This was carried out in the Pointed style, which, though tardily, had become accepted pretty well throughout Germany, the plan adopted being the "*drei-schiffige*" or three-naved one, which, originating no doubt in Westphalia, subsequently became so great a favourite in other provinces, except those of the Rhineland. The clerestory being dispensed with, an effect of great majesty and spaciousness was created by the adoption of a nave with broad aisles all vaulted at the same level. Of this type of building, the nave of Paderborn Cathedral is, if not quite the earliest, the noblest and most imposing example.

Certain details, particularly the unmoulded soffits of the arches, and the foliaged capitals of the bulky columns, bespeak the hand of an architect who drew his inspiration from some of the noble churches of Western France;[1] but taken in the mass, the nave of Paderborn Cathedral is essentially German, and like many buildings of its country far behind such contemporary works as

PADERBORN.
(The Cathedral from the South.)

the choir of Westminster, the naves of York and Lichfield, and the greater portions of Amiens, Rheims, Troyes, and other great French churches—a fact not surprising when it is remembered how tenacious the Teutonic mind was of those architectural forms that had been long since abandoned by ourselves and the French.

[1] It is not unlikely that the cathedral at Poitiers formed the model for the nave of Paderborn.

If we compare the capitals of the columns in the nave of Paderborn Cathedral with those and other ornamentation of the choir of Lincoln Cathedral, which was commenced more than half a century earlier,[1] we shall be convinced that the art works of Germany, although passing in the first half of the thirteenth century through a novel phase, having an undoubted beauty and elegance of its own, were far from having reached the point in the development of Gothic ideas that France and England had at the same moment attained. Indeed, from the scanty remains of such documentary evidence as relates to the construction and dedication of churches that I have been able to meet with in German chronicles, there is reason to believe that throughout the whole of the first quarter of the thirteenth century, if not later, architectural art in Germany continued to be characterized by an ornamentation similar to that illustrated in this nave at Paderborn.

The interval of half a century between the close of the Transitional and the commencement of the Geometrical Period that was signalized in England by the beautiful works of our Lancet Period, can hardly be said to have existed at all in Germany; and the lancet window itself, although it makes an occasional but exceptional appearance in a few German buildings, obtained no footing in the country. If it be true, as has been asserted on the authority of De Laussaulx, that the same archbishop who built, and who dedicated in 1248 the Transitional Church of St. Cunibert at Cologne, also laid in the same year the foundation stone of Cologne Cathedral, we have a fact, the significance of which, in support of the belief above expressed, is very striking.

In rebuilding the nave of Paderborn Cathedral on its present imposing scale, the old western cruciform character of the building disappeared from it internally, the nave aisles being carried out so as to range with the

[1] The choir of Lincoln Cathedral was begun in 1192, the nave of Paderborn in 1263.

twelfth-century transeptal façades, now only distinguishable from the remaining gables of the nave on the outside by their details, the northern one retaining its large round-headed window, over a trefoil-headed doorway, the southern one abutting, as of yore, on the deep southern porch. The eastern transepts of the rebuilt thirteenth-century cathedral were both in all probability apsidal, like those of St. Elizabeth at Marburg; but about the middle of the following century, when some extensive works of addition and embellishment were carried out under Bishop Baldwin, the southern arm of the church was extended to its present dimensions, and equipped with a rectangular termination. The fenestration of the choir, sundry embellishments in the matter of sculpture, and the cloisters, may also be referred to this period, which, structurally considered, left the building much in the same state as we see it now. The baroque epoch of the latter part of the sixteenth and early years of the seventeenth centuries endowed the church with much of its present decoration, and with a series of nave chapels, in praise of which nothing can be said; while under the revival of religious taste which has distinguished the latter part of the century just passed, ameliorations and renovations of a highly judicious and satisfactory character have been prosecuted.

I must own to a feeling of disappointment when viewing Paderborn Cathedral for the first time from the south, length and lowness being its apparently pervading characteristics. Perhaps this defect is attributable in a great measure to the situation of the church upon ground sloping rapidly from south to north, so that it is only from the opposite side that the true grandeur of its proportions can be fully realized. However, any disappointment I may have experienced completely vanished when I had passed through the graceful trefoil-headed northern doorway, whose valves were standing picturesquely half open, and planted myself in the majestic nave, its massively columned and long-drawn lofty aisles

forcibly calling to mind those lines which Congreve, in his "Mourning Bride," puts into the mouth of Almeria, and which Dr. Johnson once said was "the finest poetical passage he had ever read; he recollected none in Shakespeare equal to it"—

> "How reverend is the face of this tall pile,
> Whose ancient pillars rear their marble heads,
> To bear aloft its arched and ponderous roof,
> By its own weight made steadfast and immovable,
> Looking tranquillity!"

Time after time during my sojourn in this islet of historical Christianity did I enter its cathedral, and, taking my stand in its various parts, become more and more imbued with a sense of the nobility and stateliness of its design. Indeed, I know no German church interior of its class, relying for effect, not upon a profusion of graceful detail, or upon gorgeousness of mural and vitreous decoration, but upon grandeur of proportion and unencumbered spaciousness, more impressive than the nave of this great cathedral of Paderborn.

But I am somewhat anticipating. The plan embraces a western steeple; a nave of six bays with deep southern porch; north and south transepts, with a cloister on the eastern side of the former; and, in the angle formed by it with the deep square-ended choir, a chapter house.

The tower, the work of Bishop Imad, and dating in the mass from the eighties of the eleventh century, stands at the west end of the nave, according to that Westphalian custom which seems to have been adhered to throughout the Gothic period. It looks best from the north, where it can be viewed, grandly surmounting the picturesque old timbered tenements clustered about the source of the Pader, which rises from under the great Dom itself. Devoid both of buttresses and string-courses, the tower is regularly pierced as to its upper part with small Romanesque windows continued up into the gables which terminate it on each side, and is flanked

north and south by a massive circular staircase turret. Pinnacles and a tall octagonal spire of lead—both modern and by no means happy additions—crown the tower, which in its original "cruciform saddleback" condition

THE SOUTH DOOR, PADERBORN CATHEDRAL.

must—to judge from a plate in Lübke's *Mittelalterliche Kunst in Westfalen* have presented an appearance of far greater dignity.

There is no western door in the tower of Paderborn Cathedral, a round window with wheel-shaped tracery,

styled by German antiquaries "Radfenster," affording the only relief to the prevailing sternness. The sides have remarkably large lancets, whose rectangular jambs receding in three orders, with very plain thin capitals, are reminiscent of Early Italian Pointed work. All these windows are doubtless insertions of the twelfth century (*c.* 1133–43).

The cathedral is usually entered by the great south porch or "paradise," which—extending even further than the eastern transept and occupying the second bay of the nave—is, as I have already remarked, one of the few existing parts of the twelfth-century church of Bishop Bernhard I. In some respects it resembles the almost contemporary north porch of St. Patroclus at Soest, particularly in severity, but the inner portal was enriched probably about the year 1280, and in connection with the great rebuilding of the church after the conflagration of 1263, with sculptured figures which rank very high among German works of their age and class. Between the doors with their trefoiled and richly moulded arches is the Virgin and Child, a small figure of a bishop occupying a somewhat singular position on the woodwork of the doors themselves. Two sculptured angels flying towards the Crucified occupy the tympanum, whose arch, probably the original twelfth-century one, has three rather ugly mouldings in the form of rolls intersected at intervals by bolts—a feature found elsewhere in other Northern Romanesque work than that of Westphalia. These three great circular arches rise from behind canopies which, composed of turrets, surmount the effigies guarding the portal on either side. The four figures on the left are, conjecturally, Bishop Meinwerk (revered in Paderborn as the second founder of its cathedral), and three Prophets holding scrolls; those on the right, three Apostles or Evangelists and a King, presumably Henry the Pious—Meinwerk's contemporary sovereign, and a great benefactor to the cathedral and city. The northern doorway is a valuable piece of very

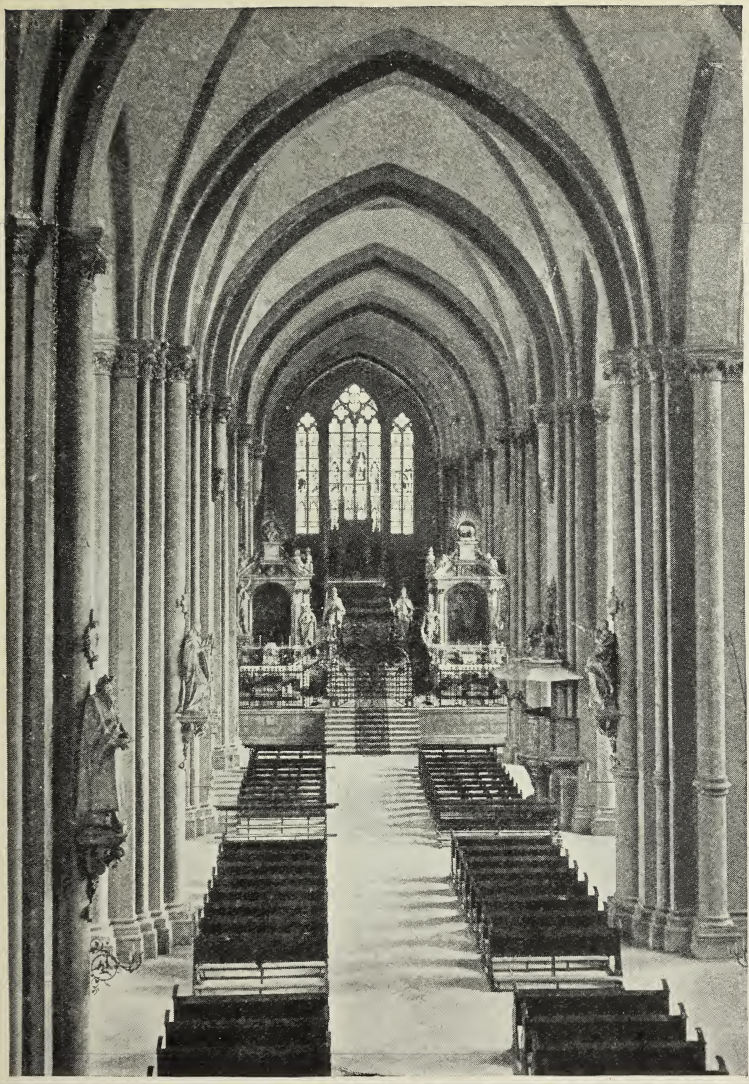
early Pointed work, resembling those in the transepts at Ripon Cathedral. It has no porch.

The one bay of the nave with its lean-to aisle and clerestory to the west of the porches has already been alluded to as forming part of Bishop Bernhard's church. The remaining four bays east of the porches—disfigured, however, by parasitical chapels of debased architecture—present a series of gables joined to the main roof of the nave by lesser roofs, thus obviating to some extent that appearance of heaviness attendant upon the non-use of the clerestory. The windows are placed high up in the wall, and are noble specimens of Early Geometrical Gothic tracery.

The south transept, which extends considerably beyond the line of the nave, was, in its original form, pentagonal, like the northern one. The choir, deep and aisleless, has had a low sacristy built against it in recent times. Below the great east window, a Geometrical Decorated one of four lights with a smaller one of two lights on either side of it, is seen an obtuse-headed window lighting the east end of the crypt. On either side the great south transept window are sculptures representing the Parable of the Ten Virgins, ever a favourite subject in mediæval Germany. At Paderborn the story is told very well. A door to the immediate right of the east end communicates with a flight of steps. Descending these we traverse a passage (corresponding on the plan with the range of sacristies on the opposite side) and presently find ourselves in the twelfth-century chapter-house—a three-aisled structure anomalously located in the angle formed by the northern transept with the choir, and whose simple vault is borne upon slender Romanesque shafts of a peculiar brown stone with cubical capitals. The northern side of this oblong presents a row of four windows, each composed of two lights beneath a depressed head, which, like the one alluded to just now as terminating the crypt, bear a resemblance to our latest Perpendicular work.

A door at the western end of the chapter-house communicates with the northern transept. Crossing it and proceeding along the north aisle of the nave we pass at once to the extreme west end, where we find on either hand one bay opening into the aisles and another into what was formerly the transept of the twelfth-century cathedral of Bishop Bernhard I. The architecture of this predecessor of the present nave, must, to judge by these remains, have been of an exceedingly plain, nay, rude character, so much so as to make the fire of 1263 almost a matter of rejoicing. The arches are pointed, but with plain wide soffits ; they spring from pilaster-like piers of equal simplicity, and support a clerestory lighted by plain wide lancets.

Of the very imposing piers which carry the five bays of the nave built after the fire of 1263 a good idea may be gained from the accompanying illustration. Formed of eight slender shafts grouped about a cruciform core and composed of a hard bluish-grey material, they are best viewed from the spacious unencumbered aisles, whence they look very grand, particularly when the organ is playing, or choral worship going on in the choir. This kind of pillar is rarely met with in Germany outside Westphalia, where we find examples of it on a scale more or less grandiose in the minster at Herford, St. Nicholas at Lemgo, and St. John at Warburg. The arches, which open into the aisles and which span both them and the nave transversely, are exceedingly plain, and, together with the simple quadripartite domical vaults, give the interior a much earlier character than it really possesses. German vaulting, even up to the Late Gothic epoch, continued much simpler than with us or the French, thus affording fuller scope for the display of frescoed ornamentation. Of this Paderborn Cathedral doubtless once had its share, but the hand of the iconoclast has eliminated all traces of it, except one tiny fragment, the figure of an angel which, exhibiting an almost Early Italian purity and refinement of pose,



NAVE OF THE CATHEDRAL AT PADERBORN.

may be discerned in one of the vaults of the northern aisle.

Nowhere in the nave has modern decoration, mural or vitreous, been attempted—indeed after the ultra-gorgeousness of the Dom at Münster the interior of Paderborn Cathedral comes quite as a relief. Evidently money has been expended here upon works absolutely necessary. To this cause we may in some measure attribute the retention of those fittings and decorations with which the sixteenth and seventeenth centuries endowed the church to replace those destroyed during an outbreak of Evangelical zeal at an early stage of the Reformation. Beginning with a quarrel between some of the young citizens and the servants of the chapter, this outburst culminated in an iconoclastic riot almost coincident with the Anabaptist outrages at Münster, during which the cathedral and residences of the clergy were plundered and devastated.

As I have remarked, there is no stained glass in the nave, ancient or modern ; indeed, were it not for the voluptuous Italian Renaissance portals to a series of low chapels projecting from the aisles, it would appear plain to severity. The manner in which the choir is raised upon a long crypt, necessitating its approach from the nave by flights of steps, recalls Canterbury and Winchester cathedrals. The choir stalls extend across the transepts, and when it is said that the whole of the last bay of the nave is occupied by the afore-mentioned steps, one can gain some idea of how high the floor of the choir is above that of the nave and transepts.

The high close roodscreen was, in all probability, removed during the vitiated eighteenth century, but its position, on the platform at the top of the first flight of steps, is indicated by a pair of altarpieces facing west. At the foot of the lower flight is a low stone wall, with grilles and gates composed of extraordinarily thin strips of ironwork, imparting a lattice-like appearance,

arranged so as to form the picture of a church seen in perspective, and further embellished with thin squares of the same material, painted with subjects completing the idea. Screens equally singular close the chapels already alluded to as lining the nave, and the whole of this work, which dates from the episcopate of the Prince Bishop Theodor von Fürstenburg, if not actually beautiful, is exceedingly curious, and, I should think, unique.

It is true that the furniture of Paderborn Cathedral is not what one would call *old* work in the usual sense of the term as referable to mediæval remains; but it possesses sufficient antiquity to be historically interesting as a specimen of its date. Certainly it is a relief to the loud exhibitions of wood and metal work with which a fair share of Northern European cathedrals have been refitted since the Gothic revival. There are obvious limits to that phase of modern restoration which until of late years displayed a morbid desire of making all things *new*. New work in design is only to be tolerated when that which is found already existing is either thoroughly bad as art or unsuitable to its proper uses—not a fine or strictly Gothic theory, but one which seems to strike the mean between the two extremes.

The choir, aisleless and square-ended, is usually approached from either transept by a stone staircase which communicates with a door cut in the parclose backing the stalls. From the similarity its workmanship bears to that of the nave we are led to assume that the reconstruction of this part of the cathedral was taken in hand about the same time, considerable alterations being made in its physiognomy about 1343 under Bishop Baldwin, when the present east windows were inserted, and the side ones, which had hitherto been single lancets, were transformed into Geometrical Gothic ones of two lights with large trefoils by way of tracery.

The first window on the north side is blocked by the

sumptuous Renaissance monument of the Prince Bishop Theodor von Fürstenburg (1586–1618), the founder of the University; the remainder have modern stained glass, which, as well as that filling the three eastern windows, is of a disappointingly unsatisfactory character, as is that in the great windows of the south transept.

At Osnabrück Cathedral, when space for the accommodation of additional altars was required, the demand was met by removing the apse from the eastern side of either transept, and encompassing the hitherto aisleless and rectangularly terminated choir with an ambulatory, without, however, disturbing or even piercing the existing walls with arcades.

At Paderborn this object was to some extent achieved by the extension, at different periods, of the transepts which hitherto, in conformity with local custom, had projected little if at all beyond the line of the nave aisles.

From either transept a few steps lead down into the crypt, always open for private devotion, but beyond its great length—it is the largest in Germany next to that of the Dom at Speyer—not particularly interesting. It is co-extensive with the choir and divided into three aisles of eight bays by slightly tapering columns with cubical capitals supporting a very simply vaulted roof, and receives its chief light from a depressed-headed window of four compartments at its upper or eastern end.

Hither appear to have been banished some immense effigies of the Virgin and Saints in the rococo style which formerly "adorned" the choir, probably forming part of a reredos which Lübke, writing fifty years ago, mentions as completely obscuring the east end of the choir, and to support whose superincumbent weight four additional pillars had to be set up in the crypt. To be suddenly confronted by one of these huge "sprawling" effigies in the semi-obscurity was not a little startling.

The original reredos with its graceful spiral tabernacle

of fourteenth-century workmanship has been set up in the north transept, where it has a somewhat forlorn appearance, the Blessed Sacrament being reserved on an altar in the opposite one, which on that account seemed rarely untenanted by devotees. The present reredos to the high altar is a commonplace modern Gothic erection.

It is a relief to turn from the voluptuousness of the Renaissance entrances to the chapels, from the huge monumental tablets to Prince Bishops with their *crambe repetita* of ornamentation and their long words ending in *-issimus*, from the scroll-bearing figures of Apostles bracketed against the nave columns, and other works bespeaking the well-meant piety of their age, to the fourteenth-century brasses of bishops, of which there are three, not only of great size, but in an excellent state of preservation. In the wall on the left-hand side of the steps leading from the south transept to the choir is that of Bishop Heinrich von Spiegel (*d.* 1380), while affixed to the last great nave pier on either side the western flight of steps to the choir are those of Bishops Bernward von Lippe (*d.* 1341) and Rupert von Berg (*d.* 1394). These, together with the late fourteenth-century recumbent effigy, on the south side of the choir, of Bishop Rotho who died in 1050, and, unfortunately blocking up one of the graceful windows in the north, the sumptuous monument of the Prince Bishop Theodor von Fürstenberg, the founder of the university, who ruled the see of Paderborn from 1585 to 1618, will gratify the student of sepulchral *effigies*.

The cloister—a charming retreat, where bees are humming among the hollyhocks, sunflowers and other gaudy late summer flowers in the garth—lies on the eastern side of the north transept. It has seven windows in its eastern and western walks, and eight north and south, all good Middle Pointed with tracery varying in design, but with vaults so poor as to prevent the work competing as a whole with English examples of

the same kind. Into the tracery of one of the windows in the northern ambulatory a quaint conceit is introduced—a sculptured representation of three hares with only one ear apiece, but so arranged that each appears to possess two.

From the centre of the western side a pretty little hexagonally apsidal chapel projects, entered from the walk by a picturesque Renaissance doorway of 1720, and iron gateway to match. As is usually the custom in Germany, the cloisters at Paderborn are set apart for devotional exercises, the walls being adorned with tablets illustrating the Stations of the Cross, besides beautifully sculptured ones with scriptural subjects in the style of the Renaissance, forming memorials to departed dignitaries. All the windows are glazed, but simply in patterns, the prevailing tints being grey and olive. One particularly pretty feature of the glazing that I noticed was a device somewhat resembling a book-plate, recording the name of the restorer of the window, and placed together with the figure of a saint within the central light of each one. From the garth—which with its crucifix, flowers, and shrubs appeared to be set apart for the interment of persons connected with the cathedral—good general views of the building are obtainable, the apsidal end of the northern transept, with a flèche at its apex, constituting a particularly picturesque feature in the group.

The restoration of this portion of the cathedral, which had probably suffered from neglect during the troublous times following upon the temporary suppression of the see in 1803, had been accomplished shortly before my first visit, in 1895.

While I am resting here, the bells, high up in the ponderous Romanesque steeple, send forth their voices over the city to announce the commencement of the opening service of the Congress. I wait until they cease and then pass into the body of the church by the door in the north transept, to be greeted with the odour of

incense and the strains of Palestrina-like music "sweetest as from best voices."

Pressing on, I join the groups kneeling about the spacious north aisle of the nave in a very picturesque fashion, with the westering sun streaming in upon them uninterruptedly from the unstoreyed windows and flooding the lower end of the church with golden light. The situation of the high altar at the extreme end of the deep aisleless choir militating against its use on this occasion, one of temporary character had been set up at the east end of the nave, but in a style which would have made a disciple of Pugin, an ardent mediævalist, shiver in his shoes. It was surmounted by a huge baldachino pendent from the roof, and had been in use, as I learnt afterwards, for a fortnight previously, during the services in connection with the festival of the Patron which had only just concluded. Around this altar a ritual choir was formed for the nonce, and I was heartily glad on entering the cathedral a morning or two subsequently to find these temporary matters removed, and to be able to view the nave under its normal conditions.

The Office at which I assist comprises a sermon and Benediction, in the course of which several motets in a contrapuntal style are sung unaccompanied and in excellent style by a large surpliced choir of men and boys—the latter picturesque in scarlet cassocks, tippets and skull caps—seated in the choir stalls, an arrangement which, as Pepys would have said, "It is pretty to observe." The *Tantum ergo* is heartily joined in by the congregation, who not only fill the two rows of open benches in the nave, but stand or kneel in the spacious aisles, the office concluding with a solemn piece as the officiants in copes of white and gold ascend the steps to the choir and repair to the sacristies. I then watch a very diminutive acolyte extinguish the six tall candles on the temporary altar, a feat not accomplished without some difficulty, and then much refreshed by the solemn

service at which I had assisted, pervade the cathedral, its precincts, and the picturesque low-lying northern quarter of the city until it is time to seek the Preussische Hof, where a chat in the hall with sundry of the clerics quartered at that establishment, and rendered additionally affable by a Congressional dinner, brings a busy eventful day to a conclusion.

CHAPTER VIII

A SUNDAY IN AN OLD GERMAN CATHEDRAL CITY

THE grandeur and solemnity with which the daily services were carried out at Paderborn had left so great an impression, that I resolved, should it ever be my fortune to revisit Westphalia, I would spend a Sunday in this islet of historical Christianity, an intention I was enabled to carry into effect during the following summer.

My visit was well timed, as the Paderbornians were just concluding the solemnities in connection with their patron, St. Liborius, whose festival occurs on July 23rd.

Arriving on Saturday evening, I was quite unprepared for the solemn scene that presented itself when I passed into the spacious nave through the grandiose thirteenth-century south portal.

Benediction had just concluded, a vast congregation was kneeling for a brief space in profound silence, and some "wreaths of incense cloud" hung about the dome-like vaulting cells "as loath to die."

I had just settled myself when the player upon the great organ at the west end of the cathedral struck up a prelude displaying the full power of the instrument. This presently merged into a stately hymn in honour of St. Liborius, which was taken up and sung by the vast concourse without books, in a manner affecting even to tears by its simple solemn grandeur, and making one wish such spontaneous congregational singing could find a place in our own services.

The first stanza of this hymn, which presented both in rhythm and melody a striking departure from the old chorale type one so generally hears in Germany, ran thus :

"Zu dir schick ich mein Gebet,
Das um deine Hülfe fleht,
Heiliger Libori !
Deine Fürbitt ruf ich an,
Hilf, das ich dir folgen kann,
Heiliger Libori !"

While this hymn was in progress, a relic of St. Liborius, in a silver *châsse*, was passed along the railing in front of a temporary altar reared for the festival at the east end of the nave, to be kissed by the faithful, who thronged thither for that purpose. No time was given for any lingering over the osculatory act, for the *châsse* after being wiped with a handkerchief by the officiating priest, who had divested himself of his cope for the function, was passed on *sans cérémonie* to the next worshipper. The crowd was so great, and the struggle to secure an early kiss so sharp, that now and again I quite trembled lest the sanctity of the place should be broken by some ebullition of ill-feeling, but all passed off with great decorum. To my regret the hymn came to a conclusion long before the last few devotees had paid their respects to the relic, so that the rest of the ceremony had to be performed in silence. Many persons being engaged in private devotion, the cathedral remained open for a considerable time after the conclusion of the service, so, anxious to renew acquaintance with the various portions of the building, I stole noiselessly about its pillared aisles, which, impressive by day, appeared doubly awful in the fast-gathering darkness, one solitary red lamp before an altar in the south transept showing where the Lord lay.

Breakfast on the following morning having been despatched betimes, to the accompaniment of deep-toned bells, I repaired to the cathedral, lingering for

a brief space in the northern precincts, and then, preceded by a canon who issued from his residence in choir vestments—purple cassock, diaphanous surplice, black tippet, and red biretta—I traversed the cloisters and chapter house, entering the church by the north transept door as the last Psalm of Terce was being chanted in the high choir, *senza organo*, to the second ending of the Eighth tone. The Psalm, which was sung by the boys and men of the choir altogether, and in a rather high key—B flat, I think—being concluded and followed by the versicles proper to the Office, a soft voluntary was played upon the sweet-toned organ in the choir, as the celebrant, vested in cope and attended by an acolyte, performed the aspersions, the *Asperges me Domine* being sung meanwhile to the familiar tune. This preliminary function over, the officiant retired to the sacristy, whence he presently emerged, having exchanged the cope for the chasuble, and accompanied by deacon and subdeacon. The Mass then began with the Introit proper for the Festival of St. Anne, which, presumably on account of its occurring within the octave of the patronal festival, had been transferred to this, the first most convenient Sunday following.

The Introit, with the melody of which I was familiar, was the "Gaudeamus omnes in Domino, diem festum celebrantes sub honore beatæ Annæ: de cujus solemnitate gaudent Angeli, et collaudant Filium Dei" ("Let us all rejoice in the Lord, keeping a festival day in honour of Blessed Anne, at whose solemnity the angels rejoice, and give praise to the Son of God"), followed by the first verse of the 45th Psalm, "My heart is inditing of a good matter, I will speak of the things which I have made unto the King"; the Graduale, "Dilexisti justitiam," and the Offertorium, "Filiæ Regum in honore tuo, adstitit Regina a dextris," all drawn from the same Psalm, were sung with great vigour, but without organ accompaniment, by a large choir composed of a body of seminarists and boys, the

latter in scarlet cassocks, surplices and skull caps, to the ancient Plain Chant. It was, however, only possible to get a glimpse of the choristers now and again, not only from the stalls being set back behind the two Renaissance altarpieces alluded to in the preceding chapter, but from the great height of the choir floor above the nave. All this, however, only contributed to the picturesqueness of the scene, enhanced by the depth and gloom of the square-ended choir, where in the dim distance the white and gold vested ministrants moved to and fro before the high altar placed at the extreme east end.

The several portions of the office were taken to the Missa Papæ Marcelli of Palestrina, and of course without instrumental aid, so that after so much unaccompanied music the playing of a voluntary on the organ in the choir came as an agreeable relief at the Offertorium.

Although the open benches in the nave were fully occupied, the congregation was not vast during the earlier stages of this the Chapter or Canons' Mass, but as the Office went on the church began to fill rapidly, until at its conclusion there was barely standing room at the west end of the cathedral between the two great doorways where I had elected to take up a position. The large number of poor was a pleasingly conspicuous element in the throng, and it was interesting to observe the awe with which the little Westphalian girls and boys brought in from surrounding villages by their parents gazed about the majestic building, and at the, to them, mysterious ceremonial being enacted at the end of the deep dark choir. Hitherto the congregation had been unable to join vocally in the service, but as soon as the officiants and choir had withdrawn at the conclusion of the Chapter Mass, a priest ascended the pulpit in the nave while the people sang a paraphrase of the *Te Deum* with a fervour that showed how ready they were to take their part. I quote two of these stanzas as they appear in the Catholic Hymn and Prayer Book, a manual

corresponding to the French Paroissien, for use in the diocese of Paderborn.

"Groszer Gott, wir loben dich,
Herr, wir preisen deine Stärke;
Vor dir neigt die Erde sich
Und bewundert deine Werke.
Wie du warst vor aller Zeit,
So bleibst du in Ewigkeit.

Cherubim und Seraphim,
Alle heil'gen Engelchore,
Singen stets mit lauter Stimm
Dir zum Lobe und zur Ehre:
Heilig, heilig bist du, Gott,
Heilig, Herr Gott, Sabaoth."

The seventeenth-century tune by Johann Cruger, to which this hymn was sung, was that known as "Ratisbon" (set in the lately revised edition of *Hymns Ancient and Modern* to "Christ, whose glory fills the skies"). Many of these old German melodies seem to be the common property of Catholics and Protestants, the one in question being wedded in the Evangelical hymnals to Henrietta of Brandenburg's beautiful hymn:

"Jesus meine Zuversicht
Lebt, und ich soll mit ihm leben."

I then quitted the cathedral for a short time in order to observe what was going on in other churches of the city. The Busdorf Kirche, an interesting architectural medley with a finely proportioned "cruciform saddleback" western tower, was untenanted, as was the vast late seventeenth-century Jesuit church, which, despite its architectural solecisms and apings of mediæval forms, is one of the most imposing structures of its age and class. It would appear to be a copy of the one built fifty years earlier by the same order at Cologne. At the Carmelite church—an aisleless rococo structure of the eighteenth century resembling our St. Mary le Strand—there was preaching, and at the Franciscan church, also an aisleless church of the same period with an interesting high close screen of wood between the nave and the

choir, "People's Mass" was in progress. Both churches were so crowded that it was useless trying to effect an entrance, numbers standing outside the doors, where they joined most lustily in the hymn-singing. At the latter, one of the hymns sung to Haydn's setting of the "Tenebræ factæ sunt," wafted as it was into the street thronged with passers by, had a singularly impressive effect.

Returning to the cathedral for the People's Mass, I found that the first hymn was being sung when I reached the great south porch, which was so thronged as to render admittance that way quite impossible. Very grandly did the strains of Melchior Teschner's noble melody, associated in *Hymns Ancient and Modern* with the Palm Sunday processional, "All glory, laud and honour," roll out from the crowded building and through the vaulted "paradise" to the Domhof, where I lingered for a brief space to enjoy a specimen of unisonous congregational singing, so peculiarly solemn and awe-inspiring from the circumstances under which I was introduced to it.

Then I passed round the east end of the cathedral, descended a flight of steps, traversed the chapter house, and so gained the body of the church by the north transept door before this majestic hymn, whose first verse ran thus, was concluded :

"Wir werfen uns danieder
Vor dir, Gott Sabaoth ;
Wir singen Dankeslieder,
Verkündend Jesu Tod.
Nach seiner Vorschrift feiern
Wir jetzt sein Opfermahl,
Das er uns zu erneuern
Voll Liebe anbefahl."

At the upper end of the nave where I was standing the crowd was not so dense, and, furnished as I was with a Gesang und Gebetbuch bearing upon its cover the appropriate legend "*Sursum Corda*," I was enabled to follow the office—Low Mass interspersed with hymns—with greater enjoyment.

If the effect of the hymn-singing was impressive outside, it was doubly so within, enhanced by the solemn architectural surroundings; while the earnestness and devotion pervading the huge assemblage—which not only filled the two rows of benches in the nave but completely choked up the alley between them—was not by any means the least interesting feature in the service.

The hymn sung at the Offertory—

"O Vater, sieh von deinem Thron
Auf den Altar;
Es is dein vielgeliebter Sohn,
Der hier von neuem
Sich dir will weihen
Für unsre Schuld"—

was very solemn, being sung, as were all the hymns, very deliberately, and with a pause after each strain.

St. Anne was commemorated at this People's Mass—a service which might with advantage be introduced among ourselves—by a very touching hymn of four stanzas, the first of which I transcribe:

"Mutter Anna, dir sei Preis,
David's Sprosse, edles Reis,
Heil'ge Mutter Anna!
Du bist aller Frauen Zier,
Aller blicken auf zu dir,
Heil'ge Mutter Anna!"

and the office concluded with the following hymn of thanksgiving to the chorale introduced by Mendelssohn into his *St. Paul* to the words "To God on high be thanks and praise," and adapted by the compilers of *Hymns Ancient and Modern* to the Passiontide hymn commencing "O sinner, lift the eye of faith":

"Nun laszt uns aus der Seele Grund
Den Höchsten Gott dank sagen,
Und preisen ihn mit Herz und Mund
Jetzt und in allen Tagen!
Denn seine Macht und seine Gnad
Sich wunderbar bewähret hat
An uns in diesen Zeiten."

To avoid the rush which took place to the great doors directly this People's Mass was over, I left the cathedral quietly by the cloisters, and with the strains of the last hymn lingering in the ears, accompanied by the murmuring of the clear pebbly-bedded Pader, took an anteprandial stroll in the quainter and more picturesque parts of the city, much impressed with the solemnity of the office at which I had just assisted, for it was as fine a specimen of the congregational type as the Chapter Mass had been of the reflective.

I was disappointed, however, on returning to the cathedral after that important function, the one o'clock German dinner, to find the postprandial offices of None and Vespers concluded, but another large congregation was assembled in the nave for some devotional exercises which seemed to be highly popular.

A hymn opened the service, followed by a Litany responded to by the great concourse *sine notu*, but with one deep sonorous voice which could alone be compared to the hoarse monotonous wild roar of billows solemnly rolling inward to the shore, not when there is a rough sea, but when all is solemn and calm.

A canon next ascended the pulpit and, with little or no action, delivered a short extempore sermon which was evidently listened to with rapt attention. Towards its close the candles on the altar were lighted, and kneeling before it the officiant, having assumed a white cope, intoned the opening strains of the *Tantum ergo*, and then—

"The organ breathes its deep-voiced solemn notes,
The people join and sing, in pious hymns
And psalms devout. . . .
. . . . . The long-drawn aisles
At every close the lingering strains prolong:
And now, of varied tubes and reedy pipes,
The skilful hand a softened stop controls:
In sweetest harmony the dulcet strains steal forth,
Now revelling high, and now subdued: afar they float
In lengthened whispers melting into cadenced murmurs

Forming soft melodious strains, and placid airs,
Spreading gently all around, then soaring up to heaven!"

As the immense congregation poured out of the Dom at the conclusion of this service, a Lutheran funeral procession crossed the Platz on its way to the cemetery. It was accompanied by a brass band, whose playing of the chorale which is of such frequent occurrence in Bach's sublime St. Matthew "Passion," coupled with the tolling of the two great bells in the steeple of the Abdinghof Kloster Kirche, produced an effect of much solemnity. I heard part of the service at this Protestant church in the evening. A flat-roofed basilica in the simplest and severest phase of Romanesque, it has been much restored; but it appeared well kept—not to say "smug" like the generality of Protestant churches whether in Germany or elsewhere—and its decoration has been carried out in commendably good and quiet taste.

I was particularly struck not only with the "Majesty" frescoed upon the semi-dome of the apse, but by the parallelized scenes in the spandrels of the arch dividing the nave from the choir, which very appropriately set forth the expulsion of Adam and Eve from Paradise and the Annunciation to the Blessed Virgin. German Protestantism clearly has leanings not only towards a correct system of iconography and the mural and vitreous decoration of its churches, but towards an improved ritualism, as evidenced by the appareling of its Communion Tables with frontals varying with the ecclesiastical seasons.

At Abdinghof the flat roof of the nave was painted with sentences from the Apostles' Creed; tapestry relieved the bareness of the plain square columns; dignity was lent to the chancel by its elevation above the floor of the nave, being approached by a flight of steps, at the top of which stood a pair of ambon-like erections, serving, as I afterwards discovered, as pulpit and reading-desk; and upon the Communion Table, on either side a crucifix,

there burnt ten lights, four in single candlesticks and the remaining six in branches.

There were barely twenty people scattered in a sea of pews very much at my service, when the organ in the west gallery struck up a prelude to the first hymn, which oddly enough was to the melody of Teschner, heard under more inspiriting circumstances in the morning. At the conclusion of this hymn, which was sung in harmony by some persons in the garments of every-day life in the gallery, the Prediger, who had hitherto remained concealed, now came forward, and stood before the Communion Table. Here some versicles were intoned and responded to with organ accompaniment; a lesson and another hymn to a melody I did not know succeeded, and then, fearful of losing any part of the closing service at the cathedral, I bent my steps thither, and, passing once more into the spacious nave, seated myself in the northern transept to await the commencement of the service and to watch the arrivals. One little old lady—"Mr. F.'s aunt" personified—leaning on the arm of a younger one, particularly attracted my attention by the profound obeisance she made, while passing the archway opening to the crypt, to the great crucifix stationed down there, before which a lamp was burning.

Here then I sat admiring "spaciosam ædificii majestatem," like the pilgrims while awaiting in the nave of Canterbury Cathedral their summons to the shrine of St. Thomas. The weather during the afternoon had been somewhat unsettled, fitful gusts of wind being accompanied by smart showers which had converted the alleys between the rows of booths on the Dom Platz into perfect quagmires; but now the gently westering sun was pouring floods of yellow light through the unstained windows at the lower end of the nave upon a crowd which, gathering silently and imperceptibly, had reached huge dimensions. At half-past seven a solemn piece was played upon the great organ, as the officiating priest in a white and gold cope, and attended by two acolytes,

emerged from the sacristy, and passing down the deep dark choir, descended the steps to the temporary altar. The service was the same as that of the preceding evening, and consisted of Benediction, followed by the veneration of the relic of St. Liborius, when the crowd was if possible greater, and the singing of the popular hymn in honour of the Saint characterized by increased fervour. Although it was pleasant to hear once again the stirring melody that had left so agreeable an impression the night before, I should have preferred the more liturgical Prose or Sequence which, commencing

> "Franciæ quondam decus atque lumen,
> Quem colit Sartor Paderæque flumen,
> Huc ades nobis ope sanctiori
> Dive Libori,"

recalls the Sapphics one hears in the Gallican churches on certain "holy days of holy men;" but it is only sung at Paderborn during the octave of the festival, *i.e.* from July 23 to July 30, in the course of the Chapter offices from the books peculiar to the diocese.[1]

At such times as it is not exposed for the veneration of the faithful, this relic of St. Liborius, hermetically sealed in a bag of blue silk, is enshrined within a silver-gilt casket fifty-three inches long by twenty broad, and of the most elaborate Renaissance design. It was executed in 1627 by one Hans Krake of Dringenburg at the cost of the Landrost Wilhelm Westphal and his wife, in honour of the Saint and for the welfare of their unfortunate country after the old one had been stolen in 1621 by a mad warrior ("a vesano milite").

The "mad warrior" referred to in the inscription upon the reliquary was the Protestant Duke Christian of Brunswick, who, in the course of his plundering of the Westphalian churches and monasteries during the Thirty

[1] This Prose, with its plain song melody, is to be found in the *Manuale Rituuis Romani ad faciliorem sacerdotum usum excerptum Ritibus Diœcesi Paderbornensi Propriis*, vol. iii. p. 139.

Years' War, had carried off the original shrine, which he caused to be coined into dollars bearing his likeness and the inscription, "Gottes Freundt, der Pfaffen Feindt" ("God's friend, the priests' foe").

On the ensuing Monday morning, after assisting at the Canons' Mass, sung in the choir, and to the old Plain Chant without organ, though that instrument broke in at intervals with beautiful effect, I quitted this simple solemn cathedral with much regret. At half-past ten, amid many an "Adieu," "Aufwiedersehen," "Gute Reise," from the proprietor and proprietress of the Preussische Hof, and wag of stumpy tail from the doggie domiciled at that establishment, the little omnibus rolled off with me stationwards, *en route* for Hildesheim.

CHAPTER IX

HILDESHEIM

THE daily Chapter Mass is being sung, when, shortly after eight o'clock on the morning subsequent to my arrival at Hildesheim, I set foot in the sadly Italianized nave of its cathedral. The choir proper being shut off from the rest of the church by a high close screen of Early Renaissance workmanship, somewhat recalling a Greek iconostasis, the canons, with the laudable object of enabling the congregation to join in their daily Mass, sing this office in the nave, where, together with a few men composing the choir, they occupy some pews placed antiphonally at the east end.

As is usual in Germany, the congregation at Hildesheim Cathedral this morning is a good one, the open benches in the nave being well filled. The Plain Chant is accompanied throughout on the great organ at the west end; the celebrant is assisted by deacon and subdeacon, all in vestments of crimson and gold; incense rises in clouds at the Introit, Gospel, Offertory, and Consecration; the Mass is followed immediately by Benediction, the congregation joining with much heartiness in the hymns incidental to that office, and at its conclusion the canons and singers withdraw to the choir, where Sext is recited in monotone.

To be suddenly confronted with world-renowned objects familiarized to one by books and pictures is always impressive, and it is perhaps on this account that the service at Hildesheim Cathedral is enhanced in

solemnity by the knowledge that I am assisting at it in the presence of such deservedly celebrated works as the bronze valves of the western entrance, the font, the gigantic *corona lucis* pendent from the nave roof, and the exuberantly rich Renaissance choir screen. Indeed, it is in these works of art that the interest of Hildesheim Cathedral chiefly resides, for the building, originally a Romanesque basilica of the middle of the eleventh century, and the work of Bishop Hezilo (1054–1079), has been so altered by Gothic additions, not of the highest order, by the rococo mask which the early part of the eighteenth century threw over its interior, and by the demolition in 1840 of the original western façade—a piece of vandalism that can never be sufficiently deplored, and which for its date must for ever cut off its perpetrator from any appeal *ad misericordiam*—as to be almost valueless from an architectural standpoint. Plenty of prints of this original west front are extant, so that should its restoration ever be attempted it need be no conjectural one. It rose grandly above the roof of the cathedral in three quadrangular divisions, of which the central and highest one was capped with a hip-gabled roof of tiles and supported a turret and cupola. The side elevations masking the aisles were a storey lower, and being similarly roofed looked like exaggerated western transepts. The whole mass was, in fact, one of those façade screens that were so popular throughout Germany in the Middle Ages, and which went through several developments. The Dom at Minden, on the confines of Westphalia and Hanover, still preserves such a façade as that with which Bishop Hezilo equipped his cathedral at Hildesheim, and humble editions of it are to be met with in churches neighbouring to that city.

The bishopric, originally founded in 797 by Charlemagne at Elze, was transferred to Hildesheim in 818 by Louis the Pious, who caused a cathedral to be built on the spot where, so the legend runs, he found a rose-tree blooming in the midst of the snow.

One name is ever recurrent to the thoughtful visitor to Hildesheim. It is that of Bishop Bernward, who, consecrated January 15, 993, by Archbishop Willigis of Mayence, applied himself, from the time of his taking possession of the see, to fostering the fine arts in a special manner, causing gifted young men to be instructed in their various branches, personally superintending their progress, and furthering it by his own teaching. In order to give them experience, he took them with him on his journeys to court or elsewhere, hoping that the numerous monuments visited by them on such occasions would tend to develop their creative faculties. By this means a host of artists, fully qualified to carry out his commissions, and which had mostly for their object the artistic embellishment of his cathedral and diocese, were trained up. Unfortunately a great part of the monuments carried out under the direction of Bernward has perished. Thus, of the Chapel of the Holy Rood, consecrated by him on September 10, 996, nothing now remains except the foundations and the ruins of the crypt. Of St. Michael's also, to which he devoted his whole attention during his last years, comparatively little survives that can be referred to his time. The crypt had been consecrated on September 29, 1015, and the church exactly seven years after, but of this original edifice little has been preserved beyond a portion of the containing walls, parts of the western transept, and some pillars at the west entrance.

The cathedral preserves two of the largest and most important productions of the workshops which Bernward set up in Hildesheim—a column in the south transept, and the valves of the western entrance. I say "preserved," because it is doubtful whether either of these works was intended for the position it now occupies. The church of St. Michael, which their author had himself founded, and in which he took a peculiar interest, seems to have been their original location, a supposition to some extent confirmed by the inscription

engraved on the doors, and which, though in all probability not incised for some considerable time after Bernward's death, runs thus: "Anno dominice incarnacionis MXV. Bernwardus episcopus divæ memoriæ has valvas fusiles in faciem Angelici Templi ob monumentum sui fecit suspendi." The "angelicum templum," the only

NAVE OF HILDESHEIM CATHEDRAL.

important point in the inscription, can be no other than the church of St. Michael, Prince of the angelic hosts.

The valves of this doorway are each 16 ft. 2 in. high, 3 ft. 10¼ in. wide, and 1½ in. thick. The left one has eight reliefs representing the crimes of our First Parents and of Cain, the formation of Eve, her presentation to Adam, the Fall, the announcement of their punishment, the expulsion from Paradise, Adam tilling the soil, the

sacrifices of Cain and Abel, and the murder of Abel. Corresponding to these are eight reliefs on the right-hand valve, representing the leading incidents in the life of Our Lord: the Annunciation, Nativity, Epiphany, Presentation in the Temple, Christ before Pilate, the Crucifixion, the women at the sepulchre, and the Ascension.

The execution of these reliefs—intended to set forth Paradise lost and Paradise regained, and comprised within oblong panels—cannot be pronounced good, their composition being poor, the figures stunted and thickset, and the heads rendered somewhat repellent by their great goggle eyes. That the artist did not understand the modeling of figures in conformity with the requirements of relief is clear. In certain of them, while the lower parts are still tolerably flat, the upper portions are moulded in strong high relief, with the heads standing out almost completely rounded off. Thus they impress the observer with the idea of their being detached from the background and threatening every moment to fall out.

In the same style, but superior in conception and execution, are the twenty-eight bronze groups which, commencing at the base, and running in a spiral band to the summit, encircle the column in the south transept, thus completing the series of scenes from the life of Christ given on the right valve of the door.[1] The

[1] Their order is as follows: (1) the Baptism; (2) the Temptation; (3) the Call of SS. Simon and Andrew; (4) the Call of SS. James and John; (5) the first miracle at Cana; (6) the Healing of the Leper; (7) the choosing of the Twelve Apostles; (8) Our Lord and the Woman of Samaria; (9) Healing the Nobleman's Son; (10) Cure of the Paralytic at Capernaum; (11) Beheading of St. John Baptist; (12) Woman with the bloody issue healed; (13) Blind made to see; (14) the Woman taken in adultery; (15) Raising of the Widow's Son; (16) the Transfiguration; (17) the Man praying Our Lord to heal his possessed son; (18) Parable of the Rich Man and Lazarus; (19) Lazarus in Abraham's bosom; (20) Jesus and Zacchæus; (21) Jesus cursing the barren fig-tree; (22) Blind Bartimæus and his companion healed; (23) Christ walking on the sea; (24) Feeding the five thousand; (25) Healing the daughter of the Syro-Phœnician woman; (26) the Raising of Lazarus; (27) Mary Magdalene anointing Our Lord; (28) the triumphal entry into Jerusalem.

column of Trajan at Rome, which, among other ancient works of art, Bernward had studied there during his stay in the suite of Otho III., doubtless suggested to the pious mind of the prelate, imbued as it was with holy lore, an imitation in a Christian sense, though what his intention was in regard to it does not seem quite clear. A very natural supposition is that this column was intended to serve as a colossal stand for the Easter Candle. Bernward may very well have seen such huge stands for the "cereus paschalis" in Italy, where many of the kind are still in use. In Germany, as far as I am able to discover, these Paschal Candles were never or but very seldom employed, and this might explain the fact that at a later period, not knowing how else to utilize this gigantic stand, its possessors may have conceived the idea of surmounting it with a crucifix.

In St. Michael's, then, this pillar remained intact for 500 years. In 1544, during an outburst of iconoclastic fury which despoiled Hildesheim of many a beautiful work of art, the crucifix which surmounted it was destroyed, and a century later, the capital, which like the shaft was of bronze, was carried off to a bell-foundry. At length, after many vicissitudes, in course of which it narrowly escaped being sold and converted into cannon, this relic of the Bernwardian period was, in 1810, set up in the cathedral close, whence, eighty-three years later, it was removed for greater security to its present, and what it is to be hoped will be its last, resting place.

The third important art treasure possessed by Hildesheim Cathedral is the stupendous *corona lucis* pendent from the roof of the nave. Intended to image the Heavenly Jerusalem, it consists of a massive rim supporting at uniform intervals twelve lanterns in the form of turrets open on four sides, alternating with the same number of niches. The whole measures 22 feet in diameter. The rim, which is of copper-gilt, rich in ornament of the Romanesque period, represents the walls of the city and supports seventy-two sockets for

lights. Until the Reformation period the turrets contained each four figures, which, from the names engraved in Latin characters over the arches under which they stood, we know to have represented Old Testament worthies, and various graces and virtues evangelical. The alternating niches held figures of the Apostles, but the ultra-Reformers despoiled the corona of all these effigies when they sacked the cathedral about 1575. The encircling rim has two plates each 2 inches deep, one above and one below the Romanesque ornamentation. On the upper plate is a lengthy Latin inscription commencing:

VRBS EST SUBLIMIS . MIRIS FABRICATA FIGURIS,

and on the lower, one which opens thus:

MATER JVSTITIÆ . VIA VITE . GRATIA CVLPE.

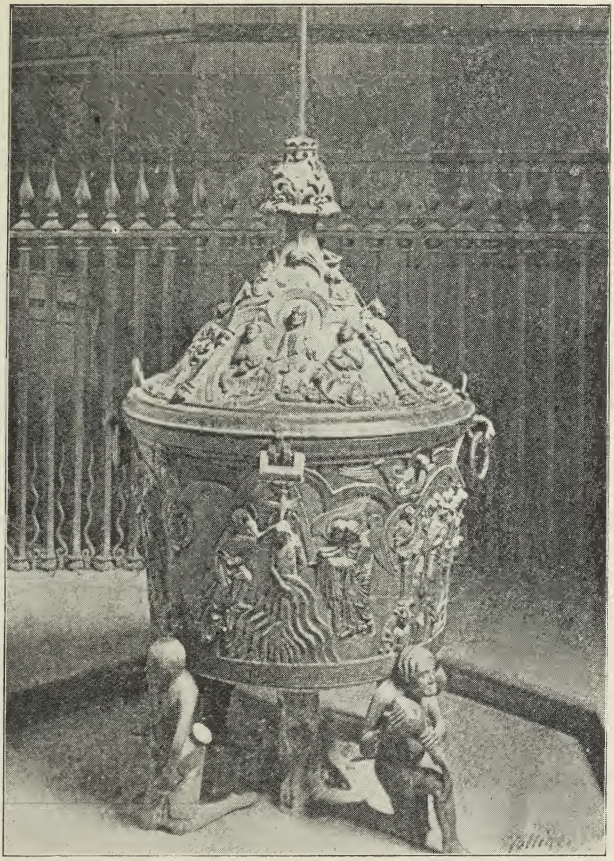
This gigantic work, which had been commenced by Bernward, was completed and suspended in the nave of the cathedral by the Hezilo mentioned in the second inscription just quoted. Hezilo, who was bishop of Hildesheim from 1054 to 1079, was fourth in succession from Bernward, and it was during his tenure of the see that the cathedral, which had again been burnt down in the time of his immediate predecessor Azelin, was restored. To Azelin, who was likewise a patron of the fine arts, is due the corona of thirty-six lights similar in general character to, but smaller than, that just described, and still hanging in the choir. This part of the cathedral is so cut off from the nave and transepts by the gorgeous Renaissance roodscreen and solid parcloses that little more than a peep at it with its picturesque assemblage of furniture is obtainable through the metal grilles filling the doorways of the former. In accordance with mediæval German precedent, these doors are placed eccentrically with the People's or Holy Cross altar between them. The choir is raised considerably above

the floor of the nave and transepts, and beneath it is a small but tastefully restored crypt, fitted up with the various *instrumenta* of worship—including an organ—but not open throughout the day like the substructures in the generality of the German Catholic churches I had visited.

Hildesheim is one of the few churches in this part of Germany in which a series of chapels has been thrown out from the nave aisles. Here they were added to the Romanesque building during the fourteenth century, but like the rest of the church were made repulsive to the eye four hundred years later by the worst of innovations in the pseudo-Italian style. With one exception—the most easterly on the north side—the windows of these out-gabling chapels were remorselessly denuded of their tracery, which, to judge from the solitary specimen that has survived to gratify the eye of taste, must have been of an exceedingly good Geometrical Decorated type. In this instance the window is one of three lights surmounted by a large foliated circle, and resembling those employed by Mr. Butterfield in the aisles of St. Matthias, Stoke Newington. May the day not be far distant when the Pompadour mask, due to the well-meant but mistaken piety of a corrupt era, shall be removed, and a genuine "restoration" inaugurated—a restoration which, involving no loss but of what is worthless, and pursuing no policy but that of truth, shall give back to this most interesting and historical of North German cathedrals some of the unalloyed beauty it must have presented at the beginning, let us say, of the sixteenth century.

In the first chapel on the north side—that dedicated to St. George—stands one of those metal fonts which, although of rare occurrence in other European countries, are frequently met with in Germany, especially in the northern provinces, where they seem to have been employed not only through the several epochs of Pointed, but even after its extinction in Renaissance times. In point of antiquity, execution, and design, few of these metal fonts can excel that in Hildesheim Cathedral,

wrought as it is upon the true principles of metal work, and designed with the highest religious sentiment, patent



METAL FONT IN THE CATHEDRAL AT HILDESHEIM.

in the subjects and legends with which both the font and its cover are so lavishly decorated.

The material of this font, whose date, from its architectural accessories, may be assigned to the middle of the thirteenth century (*c.* 1260), is of cast brass, and the bowl, which is circular in form, rests on a cylindrical column, encompassed by four eagles' claws, and upon four kneeling figures[1] holding in their hands an urn from which a stream of water escapes. These figures, representing Geon, Phison, Tigris, and Euphrates—the four rivers that watered Paradise—have always been regarded not only as typical of the Evangelists—those

> "Rivers four that gladden
> With their streams the better Eden
> Planted by our Lord most dear"—

but as figurative of the sacrament of Baptism. To remove all doubts on the latter point the lower rim of the bowl is thus inscribed:

OS . MUTANS . PHISON . EST . PRUDENTI . SIMULATUS .
TEMPERIEM . GEON . TERRÆ . DELIQVAT . HIATUS .
EST . VELOX . TIGRIS . QUO . FORTIS . SIGNIFICATUR .
FRUGIFER . EUPHRATES . EST . JUSTITIA . QUE .
NOTATUR .

The vat or bowl of the font is divided into four trefoil-headed compartments, each containing a subject emblematical of baptism. In the first we have the Blessed Virgin enthroned with the Divine Infant, and supported on either hand by a fully vested bishop—St. Godehard and St. Epiphanius. Before the Virgin kneels the donor of the font, one Wilbernus, a priest, who is holding a scroll inscribed with the Ave Maria; while within the trefoil encompassing the group we read:

WILBERNUS . VENIÆ . SPE . DAT . LAUDIQUE . MARIÆ
HOC . DECUS . ECCLESIÆ . SUSCIPE . CHRISTE . PIE .

[1] These four figures occur in the painted roof of St. Michael's church in connection with one of the subjects depicted thereon, Adam and Eve in Paradise.

In the second group, which represents the passage of the Israelites through the Red Sea, Moses is shown with the rod with which he smote the waters in one hand, and the Tables of the Law in the other—an anachronism which, although it would never have been committed by the modern artist, gives great vigour to the design and is characteristic of its epoch. In this instance the encompassing arches are charged with the following legend :

PER . MARE . PER . MOYSEN . FUGIT . EGYPTUM . GENUS . HORUM .
PER . CHRISTUM . LAVACHRO . FUGIMUS . TENEBRAS . VICIORUM .

The next group is that of the Baptism of Our Lord, who is represented as standing up to the middle in water, which here as in the other subjects is very archaically treated. The Holy Dove hovers over His head ; the Eternal Father above raises His right hand in Benediction, and in His left bears a scroll with the words : *Hic est Filius meus dilectus.* The robe of the Saviour is held by two angels as acolytes, and in the archivolt above is inscribed :

HIC BAPTIZATUR CHRISTUS QUO SANCTIFICATUR
NOBIS BAPTISMA TRIBUENS IN FLUMINE CHRISMA .

In the fourth group is the passage of the Israelites into Canaan through the River Jordan. Joshua is seen pointing the way with his lance, followed by the twelve priests carrying the Ark of the Covenant and each holding a stone in his hand. The following legend is inscribed above this group :

AD . PATRIAM . JOSUE . DUCE . FLUMEN . TRANSIT . HEBRÆUS .
DUCIMUR . AD . VITAM . TE . DUCE . FONTE . DEUS .

The trefoil-headed arches spanning these four subjects

are supported on slender shafts broken by busts within medallions. Of these the four lower ones represent the four Cardinal Virtues, each surrounded by an appropriate legend. Thus Temperance, symbolized by a figure holding a vase, from which water is escaping, has the following line from Horace: *Omne tulit punctum qui miscuit utile dulci.* The upper tier of medallions has busts of the Major Prophets, and the spandrels formed by the aforementioned trefoiled arches are completely filled with the evangelistic symbols.

The cover is divided into four compartments formed, like those on the bowl of the font, by trefoiled arches on slender shafts, and presents as many finely wrought subjects. These comprise Aaron's rod blossoming in proof of his divine appointment; the Baptism of Blood, as shown in the Massacre of the Innocents; the Baptism of Repentance, symbolized in the washing of Our Lord's feet by St. Mary Magdalene; and the Six Corporal Works of Mercy referred to by Our Lord in His parable as narrated in St. Matthew. In this last-named subject a very dignified figure representing Mercy, crowned, seated, and with the head encircled by a nimbus, is supposed to be giving drink to the thirsty, feeding the hungry, entertaining the stranger, clothing the naked, attending the sick, and visiting the prisoner, each state being represented by an appropriate figure. The spandrels between the four last-named groups are occupied by busts of Solomon, Jeremiah, David, and Isaiah, and a knot of foliage of exquisite beauty terminates the cover of this remarkable specimen of mediæval *orfèvrerie*, which with the other fittings of which I have essayed a brief description serves to atone for the architectural shortcomings of the cathedral.

To the beginning of the fifteenth century belongs the extension of the northern transept. It projects three bays beyond the line of the nave chapels and is in two stages, of which the lower, forming a spacious porch and called here, as at Münster, Paderborn, Soest, and else-

where, the Paradise, is divided into three aisles by cylindrical columns from which the vaulting ribs spring without the interposition of capitals. This porch, reminiscent of the passage to the chapter house from the cloisters at Chester Cathedral, forms an impressive approach to the church, which is entered from the transept by a Decorated doorway very similar to that at Irthlingboro church in Northamptonshire figured in Parker's *Introduction to Gothic Architecture.* The doorway giving admittance to this Paradise from the charmingly foliaged cathedral close—quite English in its quiet and seclusion—is filled with metal grilles of good Late Renaissance design, as is the half arch on either side. Buttresses divide the northern front of this transept into three compartments, of which the central one is wider than that on either side of it. Here above the arches just alluded to are three tall windows. The middle one of six lights, with somewhat attenuated mullions, has the head of its arch filled, in lieu of tracery, with a group of the Procession to Calvary sculptured out of sandstone, a piece of work thoroughly German in conception. In their lower parts, the two central lights of this window are filled with a canopied niche enshrining a figure of the Blessed Virgin and Child, the former being equipped with a very tall crown supporting a stone lantern. The niched figure of a bishop which occupies the same position in the narrow two-light window on either side bears the same singular appendage. The gable terminates in a large finial and has its sides profusely crocketed. It would prolong this chapter to an indefinite length, and tire my reader's patience into the bargain, were I to detail a thousandth part of what I jotted down as, pencil in hand and tablets opened, I passed from one part of the cathedral to the other—the sacristy, rich in vestments, reliquaries, and sacred vessels; the Romanesque cloisters with their two tiers of walks, curiously situated at the east end of the basilica, and in regard to the ground they cover equalling it in length;

the picturesque little Gothic chapel of St. Anne isolated in the centre of the garth; and the simple old Romanesque apse with the rose tree of fabulous age clinging to it—upon all these I should like to dwell at greater length. But I must now carry my readers with me to the churches of St. Godehard and St. Michael, to whose interiors it is quite a relief to turn from that of the cathedral, where nearly every material trace of antiquity has been supplanted by what the zeal and taste of the eighteenth century deemed grand and imposing.

Both these flat-roofed basilicas, if not exhibiting that air of "rocky solidity and indeterminate duration," which invests our great contemporary Norman examples, must be accepted as typical specimens of that Byzantine variety of Romanesque which is perhaps most strongly enunciated in the division of their nave arcades into triplets of narrow round-headed arches. Each triplet is separated from the other by a plain square pier, which contributes a variety and apparent stability to the arcade which is very pleasing, while the two intermediary pillars are cylindrical, gradually and almost imperceptibly tapering, and crowned by capitals in which, at St. Michael's, the rich and beautiful carved ornament combines the naturalistic and conventional treatment of foliage very happily.

It is now nearly half a century since these two fine structures were restored to their sacred uses with a taste highly commendable—St. Godehard's for the Catholics, and St. Michael's for the Protestants, excepting the crypt beneath the western choir of the latter, which, containing the tomb of St. Bernward and sumptuously redecorated about ten years ago, is held by adherents to the Old Faith.

St. Michael's is, in the main, a structure of the latter part of the twelfth century, the church originally built by Bernward in connection with the great Benedictine monastery which he had founded and endowed, and which was in progress between 1001 and 1033, succumb-

ing to a fire very shortly after, and undergoing extensive alteration a century and a half later.

Of Bernward's church, only the two westernmost

NAVE OF ST. MICHAEL'S, HILDESHEIM, LOOKING WEST.

columns on the north side of the nave, and the three westernmost towers, with the north transept of the choir, escaped the general destruction. Like many churches built at the same period in Germany, St.

Michael's had a western as well as an eastern apse, but the latter was demolished in 1650 and not rebuilt when the church, which had been desecrated by the French during their occupation of Hildesheim, and which was afterwards used as a lunatic asylum, was restored as we now see it under Hase of Hanover.

The unpleasant manner in which the nave of St. Michael's at Hildesheim is pewed without any central alley being left—a too favourite device with German Protestants—detracts somewhat seriously from the picturesque appearance of the interior, whose most pleasing views are those obtainable from the extremity of either aisle, whence the graceful arrangement of the arcades is seen to the greatest advantage. In restoring the church, colour has been temperately applied, and in a style consonant with the architecture, to the deep unmoulded soffits of the arches and other portions, but the expanse of wall intervening between the arcades and the clerestory, unrelieved as it is by arcuation, seems to exclaim for pictorial enrichment. Whether it is in contemplation to apply this I am not in a position to say, but if it be so, the scheme of colour should be of a character that will not interfere with one's enjoyment of one of the greatest treasures possessed by the church—its painted ceiling, a remarkable and unique production of the latter part of the twelfth or the beginning of the thirteenth century, which is said to have been suggested by Dean Peacock to Styleman Le Strange as the *motif* for that gigantic work at Ely, whose completion neither ecclesiastic nor artist was destined to witness.

Reference to the illustration of the interior of this remarkable specimen of Lower Saxon Romanesque will show that the roof is divided into seven compartments, five of which are filled with effigies, full-length or in bust, illustrative of that subject ever dear to the mediæval artist—the genealogy of Our Lord, ecclesiologically known as the Radix Jesse. As a description of this work setting forth in detail all the minutiæ of its

beautiful symbolism would occupy more space than can here be afforded, suffice it to say that, commencing at the west end of the nave, the figures in the seven large compartments within the central division may be enumerated thus: Adam and Eve in Paradise, Jesse reclining, David, Solomon, Hezekiah, Josiah, and the Blessed Virgin. Such a scheme as the Radix Jesse demands either the Crucifixion or the Majesty for its complement, but at St. Michael's this portion of the work disappeared with the destruction of the eastern apse in the seventeenth century, so that it is impossible to say which of these subjects formed the crowning point of the work.

The view which I have given of St. Michael's, Hildesheim, shows the interior looking towards the western choir, which in default of one at the opposite end has been fitted up for Protestant worship. This western choir is not confined to the short apsidal limb only, but extends beneath the tower, from which branch transepts.

Within the arch opening into the northern arm stands that graceful Romanesque parclose screen of which a cast has been obtained for the South Kensington Museum. Its position may be safely taken as indicative of the fact that the floor of this choir was much higher than it is at present, the Lutheran Communion Table, pulpit, and lectern occupying a well-like space into which the visitor looks through the round-headed doorway at the western extremity of the screen.

This interesting piece of work, which in some details resembles the screens occupying a similar position in the church of Our Lady at Halberstadt, has its more elaborated side towards the transept. Here are richly moulded friezes and seven trefoil-headed arcades surmounted by tabernacle work in the form of cupolas, and containing effigies in high relief of the Virgin supported by St. Peter and St. Paul, St. James and St. John, St. Bernward and St. Benedict. Between the canopies are pinnacles in the form of buildings archaically treated

as to their perspective, the whole being crowned with that row of graceful open arcades shown in the illustration. Not only is this screen a beautiful object in itself, but it serves to give additional length to the church, whose proportions, since the destruction of the eastern choir, appear short in relation to its breadth. Against the mass of unrelieved walling the stalls were placed, but since the tampering with the floor space beneath the tower they have been located in the apsidal portion of the choir, which is surrounded by a low aisle, not communicating, however, with the church.

In regard to its domestic architecture, I despair of describing Hildesheim. Elsewhere in Germany you meet with ancient houses and picturesque streets, but Hildesheim is all antiquity. What you would go miles to see in England and France when in quest of the quaintly beautiful is here multiplied before you in almost every house ; and the examples and varieties both in style and material are so numerous as to provoke alternate emotions of astonishment and delight. Scattered about are several Complete Gothic churches, of which the largest and most imposing is that of St. Andrew. To be sure it is to a great extent a restoration, but with its lofty clerestory and western steeple—composed of a tower, longer from north to south than from east to west, and slate spire—it constitutes one of the most prominent features in the distant views of the city. It has a series of chapels opening out of the processional aisle, but is not otherwise remarkable. Most of the remaining churches exhibiting specimens of the best German Gothic style have been secularized, one of very noble dimensions with a nave and an aisle under one slope of roof being a restaurant, while another, equally grandiose, is a museum.

Hildesheim is a walled town, and on that account doubly attractive, for the old ramparts have been laid out as promenades where the citizens may "walk abroad and recreate themselves." Here I strolled prior to visit-

ing the other great Romanesque basilica, St. Godehard's, which I was surprised to find closed, knowing it to be in Catholic hands. And here I may take the opportunity of calling attention to the manner in which the ancient churches held by the Catholics in Hanover and Saxony are kept closed during the greater part of the day, in which respect they contrast unpleasantly with those in the neighbouring province of Westphalia, where the "peaceful gates to all expand" for at least sixteen hours out of the twenty-four. It was necessary, therefore, to seek out the custodian of the Catholic St. Godehard's at Hildesheim, and to be obliged to transmit my notes upon its internal architecture to paper somewhat hurriedly. That functionary was at first inclined, like Mr. Tope of Cloisterham notoriety, to be somewhat "high," but finding he had to deal with a visitor who exhibited a greater knowledge of, and interest in, the building committed to his care than was displayed by the generality of tourists, became quite civil and communicative, so much so that I had much ado to keep tongue and pencil going simultaneously.

Conceived in the lighter Romanesque style of the middle of the twelfth century—it was begun in 1134—St. Godehard's is, I venture to assert, one of the noblest and most imposing Benedictine churches remaining in Germany. It consists of a long nave with aisles and clerestory, a pair of western towers flanking an apse; transepts with a shallow apse on the eastern side of each; central tower; choir with procession path and three chapels opening out of it, and some secularized remains of what must have been very extensive monastic buildings on the south side of the nave.

The western towers are in five stages, of which the first two are square on plan and the three remaining ones octagonal. The central tower is octagonal, and all are crowned by short spires which spread themselves out at their bases like some of the village ones in Southern England.

Such an assemblage of parts is remarkably fine, the French arrangement of the clerestoried apse with its encircling aisle and three small chapels radiating therefrom causing the pile to resemble the great Norman abbey church of St. George at Bocherville near Rouen.

Entering by the northern door, which has in its tympanum half figures of Our Lord, St. Godehard, and St. Epiphanius, the first view of the interior of this church is most striking, not only on account of its proportions, which combine height with narrowness, but from the good taste pervading its fitting and decoration. The nave arcade is arranged upon the same plan as that of St. Michael's—every third cylindrical pillar being replaced by a square pier. In this instance, however, the arcade is much loftier, while the unpierced wall between the arches and the clerestory windows is richly frescoed, as is indeed every available inch of space throughout the church. In the apse, where the columns are all cylindrical, this frieze is occupied by a procession of saints in delicate tones, the scheme of colour being well carried on to the clerestory and roof, where, in the windows of the former, are large archaically treated figures of the Blessed Virgin and Saints. The arch opening from the choir into the aisle on either side differs from the rest in the church; it is very wide, and is subdivided into two smaller arches, like our Norman triforia at Peterborough and Ely. The tympanum, left unpierced, is richly decorated with subjects forming part of a scheme that has been consistently adhered to throughout the building. An immense *corona lucis* of modern workmanship, with seated figures in niches around its rim, and designed on the model of the mutilated one in the cathedral, hangs from the roof of the choir; and across the southern of the great tower arches, which rise to so great a height that very little wall space is left above them, there stretches a beam of the simplest character supporting a fourteenth-century rood and its attendant figures.

CHAPTER X

HALBERSTADT

BEYOND the ordinary incidents of travel, nothing occurred to render the railway journey from Hildesheim to Halberstadt at all remarkable, nor was it enlivened by any memorials of ancient ecclesiastical grandeur until Goslar was reached ; so much so as to confirm my belief in the premier position of England with regard to village church architecture.

Such country churches as presented themselves appeared to be of very plain, almost rude architecture, the general type of steeple partaking either of the form of a square tower surmounted by a low spire reminiscent of certain Kent and Sussex examples, or of an elongated but not very lofty mass, broader from north to south than from east to west, and terminating in a gable, roofed transversely to the church's axis. Many of these fronts are doubtless of great antiquity, and in them we seem to perceive the germs of those tall " screen façades " which with their flanking turrets are of such frequent occurrence in the large town churches of Lower Saxony. A façade of this kind is the distinguishing feature of each of the three churches at Goslar, a town which the shortness of the time at my disposal, and the unfavourable state of the weather, precluded my doing that justice it undoubtedly merits, for in addition to the Neuwerks, Markt, and St. James' churches, it preserves a highly interesting but sad relic of Romanesque art in the north porch of the once stately Imperial Dom of St. Simon

and St. Jude, pulled down in 1820, and an even more interesting one in the private chapel attached to the sumptuously restored Kaiserhaus of the Emperor Henry III.

I deeply regretted the pitiless rain which, setting in on leaving Hildesheim, prevented this pretty little town from appearing at its best, for it is most charmingly

THE NEUWERKS-KIRCHE AT GOSLAR.

situated at the base of the Harz Mountains, whose tops were veiled on this occasion in an enervating mist. As the train steamed out of the station towards Halberstadt, the last objects that met the eye, and which have dwelt in the memory ever since, were the three imposing turret-flanked and square-topped west fronts of its churches, standing up greyish-white against the dark

green of the fir-clad mountains, chain upon chain of which, after accompanying the railway line for a short distance, gradually receded until they formed but a low dark boundary to the horizon.

About six o'clock, after a little over an hour's ride, it was a relief to observe, lifting itself out of the monotonous plain which under these atmospheric conditions looked unutterably dreary, a dark mass dominated by what appeared to be a galaxy of steeples. Nearer and nearer we approached it. For a few moments a curve in the line concealed it. Then it burst upon the view with a suddenness almost magical. Presently the train was skirting an old town whose piled-up roofs were crowned by three stately churches, and in another minute ran into the commodious station at Halberstadt, outside which I was unfeignedly glad to find several omnibuses drawn up. Knowing little of Halberstadt, and less about its inns, I deposited myself and light *impedimenta* in the vehicle pertaining to the Hôtel Weisses Ross,[1] where I was received with much politeness and ushered to a spacious bed-sitting-room commanding a view of the three great churches which in the transient glimpse already caught of them had appeared so fascinating.

From the situation of the Weisses Ross in a road encircling the old town, immediately to the east of them, these three churches appeared to form one enormously long edifice, equipped with eight pair of steeples. The pair nearest in view, connected by one of those wooden bridges that whilom constituted so picturesque a feature at Boppart and Limburg, belonged to the church of St. Martin. Next rose the graceful gabled towers and tall Lübeck-like spires of the Dom, and beyond, the four Romanesque ones of the church of Our Lady. As far as I could judge, Halberstadt seemed free of manufactories or their pollutions, and these steeples, the outward and visible signs of architectural opulence, were

[1] White Horse.

as pleasing to the eye as they were comforting to the mind. But my reverie upon this imposing assemblage was broken by a domestic of the establishment with the announcement that the evening meal was about to be served.

Evidently my compatriots are *raræ aves* in Halberstadt, for on descending to the *cœnaculum* I found quite a group gathered around the modest supper, to which after a long day's sight-seeing I felt every inclination to do full justice. The group consisted of the young family of the proprietor, to each and all of whom it was imperative that I should be made known, and who, being extremely inquisitive into the manners and customs of that strange animal the Englishman, yielded but reluctantly to the wish of their parental relative that they should withdraw as soon as the ceremony of introduction, during which their names, ages, and several acquirements had been enumerated, was concluded.

My arrival on the scene had evidently formed the subject of much talk at the family supper-table, for, the meal concluded, I had just seated myself at the writing-desk for the purpose of transcribing some of the ecclesiological notes hastily jotted down during the day, when a polite message was brought by the head *Kellner* that my company would give great pleasure to Herr and Frau Kirchner in the room where they customarily assembled of an evening to chat with their guests. So, thinking it a favourable opportunity for airing my German, I laid aside the pen and an idea I had formed of a ramble about the town despite the weather, and repaired to the apartment indicated—one of a series all on the same floor and looking cheerfully out upon the steeples still visible in the twilight athwart the trees.

Here I found not only the olive branches gathered about Herr and Frau Kirchner, but their grandmother also, a stately old dame, to whom a lace head-kerchief imparted quite an aristocratic air, who paraded the establishment, looked sharply after the waiters, and, at

a later stage in the evening upon discovering two of the "olives" engaged in the surreptitious consumption of the fragrant weed outside the street door, banished them with a Pipchin-like severity to their chambers.

With the exception of this little *contretemps* the evening passed off very harmoniously in a double sense. For in answer to Frau Kirchner's "Spielen Sie auf dem Klavier?" I had somewhat rashly replied in the affirmative, and was conducted there and then to that instrument, from which a considerable time elapsed ere I was permitted to rise. In addition to sundry pieces and such snatches from operas as occurred most readily to the memory, I threw in, as appropriate to so almost exclusively a Protestant town as Halberstadt, such chorales as "Nun danket alle Gott," "Ein feste Burg," "Straf mich nicht in deinem Zorn," and others equally familiar, all of which afforded unspeakable gratification, not only to the company, who now and again joined in vocally, but to the domestics, who, assembled in a group at the kitchen door, saluted me with quite a chorus of "Gute Nacht" as I ascended to what Mrs. Blimber so classically styled "the dominions of the drowsy god."

A blaze of gorgeous sunshine having succeeded to the soaking rain that heralded my arrival in Halberstadt, I determined, knowing how deceptive such fine August mornings frequently are, upon an early exploration of the city before joining my host and hostess at breakfast, having arranged to discuss that meal, on their very pressing invitation, in the privacy of their own apartment.

Although vastly inferior to Hildesheim in point of ancient domestic architecture, a somewhat vague and purposeless saunter about its streets in the sweet early morning air was sufficient to convey the impression of Halberstadt's being the possessor of much that is delightful to the lover of the picturesque. One especially charming bit presented itself at the south-east corner of the Fish Market, where the aisleless apse of the

Martini Kirche and the imposing clerestoried and flying-buttressed one of the Dom are brought into the group very finely.

Of the churches, the interiors of the two held by the Catholics—St. Katherine's lying to the north and St. Andrew's to the south of the Dom, which occupies the highest ground in Halberstadt—alone were accessible at this early hour of the day. One is very much like the other externally, and each may be taken as typical of the Gothic church produced during the fourteenth and fifteenth centuries in Saxony. Neither requires a detailed description, consisting, as it does, of an unclerestoried nave and aisles with an aisleless aspidal choir, whose unusual depth proclaims the structure to be the work of those religious orders who established themselves in the populous towns—

> Bernardus valles, montes Benedictus amabat,
> Oppida Franciscus, celebres Ignatius urbes.

Conformably with the usages of their promoters, these two Halberstadt churches are devoid of steeples, a light flèche at the junction of the nave with the choir supplying the deficiency.[1] St. Andrew's, the more imposing of the two churches, was built by the Franciscans, and has a luminous interior whose vaulting ribs either die off into the huge octagonal columns or start from slender shafts corbelling out of them. The choir, four bays in depth, terminates in a graceful apse whose three-light windows have their mullions curiously intersected at about mid-height by a circle which the modern glass painter has

[1] Happening, on a subsequent visit to Halberstadt, to pass a Sunday there, I attended part of the High Mass at both these Catholic churches, when the musical portion of the service if rough was hearty. Half-an-hour before the commencement of the office two bells in the flèche of the Franciscan church were tolled for a few minutes by boys at the entrance to the choir, and again for a short time just before it began, which was at half-past nine. The congregations were not so vast as those I had seen in Westphalia, but most devout, and as far as I could judge composed of persons belonging to the poorer classes. Many of the women being attired in gaily-coloured head-kerchiefs, an air of much picturesqueness was imparted to the scene.

filled with figured glass in brilliant tinctures, leaving the rest of the window simply *en grisaille*. The effect is excellent. In both these churches the windows afford good studies of Complete Gothic tracery in Geometrical and Flowing forms, particularly St. Katherine's, where the central one of the apse has a round instead of a pointed head. The method of placing the aisle windows beneath a series of gables, as at Ste. Croix, Liège, St. Martin and others in Brunswick, and the Westphalian churches, does not seem to have occurred to the architects of these two unclerestoried buildings. Such an arrangement would undoubtedly have had a pleasing effect, though the single slope of roof covering nave and aisles is not so disagreeably prominent as in some instances of the "hall" type of church. Internally St. Katherine's is greatly inferior to St. Andrew's. The columns dividing the nave from its narrow aisles are tall clumsy octagonal masses. The arches are very bald looking, and the roofs are flat ceiled ones, the whole giving the idea that religious troubles overtook the building ere it could be carried to completion. The deep choir is, however, vaulted, but the immense Italian reredos, which cuts off the three-sided apse, gives it a foreshortened appearance.

I alluded just now to the presence of a circle in the upright portion of the windows at the Franciscan church. That it is a localism is clear, for it occurs in the apse of another Halberstadt church, that of St. Martin, a large but not otherwise remarkable Complete Gothic structure, cruciform in plan and having a doorless western façade flanked by steeples and rising high above the roof of the church, in reminiscence of those Romanesque examples to which I have already directed my readers' attention. Here the façade terminates in a gable, pierced on both sides by a large unglazed window whose tracery shows a blending of the Geometrical and Flowing forms. One of the flanking towers has a tapering spire of slate, the other a much lower one; a wooden bridge connects

the two towers and contributes not a little to their picturesque look.

The lean-to aisles of the chancel taken in conjunction with the apse and transepts constitute a pleasing assemblage of parts, but some of the window tracery can scarcely be deemed worthy of imitation, the foliations to the lights in those of the apse taking an angular instead of a semicircular or pointed form. I could not, however, help admiring the windows in the clerestory. Composed of three trefoil-headed lancets pierced in the stone-work plate-tracery wise, and comprised beneath a pointed arch, they may have formed the model for those in the clerestory of the late William White's church of All Saints, Kensington Park.

Breakfast concluded, the juveniles dismissed to school, and the Weisses Ross started upon its diurnal round, I sharpened my pencils and prepared for a long morning's work in and about the Gothic cathedral of St. Stephen and the Romanesque church of Our Lady.

The exterior of the former has some drawbacks and deficiencies, among which may be mentioned a want of richness in its upper portions and a clumsiness in the ground planning of the aisle surrounding the apse. However, for these I was not wholly unprepared. But with regard to the interior I may venture to assert that, despite the absence of triforium, or a stage, however low, corresponding in some degree to that feature, it is the most beautiful and harmonious of its age and class in Germany, and although it would stand within Cologne Cathedral leaving plenty of room to spare, is in several respects more pleasing in *ensemble* than that colossal edifice. Preliminary to a survey of its architectural features a short historical account of this graceful Dom at Halberstadt may be of interest.

The bishopric of Halberstadt was established by Charlemagne after his conversion of the heathen Saxons of Thuringia to Christianity very early in the ninth century. The first occupant of the see, Hildegrin I.,

HALBERSTADT CATHEDRAL FROM THE SOUTH-EAST.

commenced the original cathedral, which was consecrated on the day after the Octave of All Saints, November 9, 859, by Hildegrin II., and dedicated to St. Stephen. In 967 a grander building was commenced by Bishop Bernard, by whom many relics of saints were brought from Rome to his cathedral. Hildeward, the next Bishop of Halberstadt, prosecuted the works inaugurated by his predecessor with so much vigour that on October 21, 991, he was enabled to consecrate the cathedral with great pomp and solemnity, in the presence of the Emperor Otho III. and of a great assemblage of nobles, among whom were four archbishops and eight bishops. This church continued till 1060, when fire, that enemy of mediæval buildings, destroyed it; but its reconstruction was speedily undertaken by the reigning prelate, Burchard II., and with so much zeal that in ten years it stood completed, and again a splendid consecration took place amid much regal and prelatical splendour, the Emperor Henry IV. being then on the throne. Sufficient data are not forthcoming to inform us of what character this eleventh-century church partook, but it is not unreasonable to suppose that it resembled such local contemporary churches as Hildesheim, Gernrode, Hecklingen, and other existing specimens of Saxon-Romanesque. In its turn this cathedral fell a prey to the flames, for Henry the Lion, Duke of Brunswick, and founder of the existing solemn Romanesque church of St. Blazius there, pillaged Halberstadt in 1179, in retaliation for the insolence with which its bishop, Ulrich, as well as those of Cologne, Magdeburg, and Münster, had opposed him during his war with the Emperor Frederic Barbarossa, and burnt the cathedral with 1000 people in it, as well as a large part of the other churches in the city. Slowly Halberstadt rose from its ruins, twenty years elapsing before the chief portions of the cathedral were ready for the divine offices once more. Early in the thirteenth century (1201–09) Bishop Conrad undertook great re-edifications, and in 1220, under his

successor Frederic II., it was reconsecrated in the presence of the Bishops of Hildesheim, Minden, Havelberg, and Culm. It is to this epoch that we may assign the west front with its portal or Paradise, which, as a specimen of First Pointed work, possesses great interest not only on account of its excellence, but as an almost unique example of Early Pointed architecture on so grand a scale in Germany. Johann Semika, provost of the chapter about the year 1236, began to rebuild the nave aisles, but did not proceed any further than the first three bays, which, separated from each other by niched buttresses, are lighted by three-light windows in the Geometrical style, of extreme beauty, and vying in purity with some of the best English work. To Semika was due the paving of the church with red and black tiles, some portions of which were discovered in 1847, four feet below the present pavement. At this epoch the reconstruction of religious edifices was being zealously pursued, not in Germany alone but all over Europe. At Halberstadt the rebuilding of the cathedral on its present magnificent scale proceeded with great vigour, under the auspices of various bishops, notably Ludolph II., 1257–85; De Volrad, 1285–95; D'Albert I. and D'Albert II., 1308–58, and of Burchard II., 1437–58. The church, much as we see it now, was essentially completed in 1491, and consecrated on the Feast of the Decollation of St. John Baptist, August 29 of that year. The year 1514 witnessed the completion of the chapter house, and at last the buildings stood finished in 1574. But a change was at hand, for Frederic III., who occupied the see 1550–53, and Henri Jules, Prince of Brunswick, who presided over it 1566–1613, favoured the Reformation. The offices of the Catholic Church were said for the last time in Halberstadt Cathedral July 6, 1591. Since then, except for a short time when the city was occupied by the troops of Wallenstein, during the Thirty Years' War, Protestantism has held sway here. But through it all this noble building has succeeded

in preserving its ancient furniture and arrangements almost intact. The glorious Late Gothic roodloft, from which the Christ seems to look down with sad and wondering eyes upon the desolation around, still encloses the richly stalled and tapestried choir; the red marble font still retains its position at the west end of the nave; so does a sixteenth-century bronze eagle lectern, and a quantity of painted glass, to say nothing of the treasures enshrined here in the shape of metal and needlework, all of which, having lost their religious significance, are carefully preserved and looked upon as curiosities merely by the body into whose keeping they have passed.

Entrance to this magnificent church was only gained after application at the cloisters, and mournfully did the footsteps of the custodian and myself resound in the sadly deserted building. "Ichabod" is written everywhere; coldness and the want of vital religion is felt here as much as in the other great Lutheranized piles—Magdeburg, Lübeck, Naumburg, and Brunswick.

It is, however, due to its possessors to say that elaborate and costly restorations have been in progress at Halberstadt Cathedral for half a century. Within the last ten years that of the western façade has been taken in hand, and the towers, which formerly were of insignificant dimensions, have been heightened and surmounted by spires of the customary German type, but they have a somewhat bald appearance, due perhaps to the Early Gothic style in which they are cast.

The chief feature in the plan of the Dom at Halberstadt is narrowness. The transepts project but one bay beyond the aisles, which are themselves destitute of those accretions so common to the great French churches —chapels thrown out between the buttresses; indeed, such additions to the ground plan rarely seem to have found favour in this part of Germany. It will be observed, on referring to the view of the church which accompanies this chapter, that the southern nave aisle is of unusual width; this is accounted for by the treasury

which, built on to that side of the church for the accommodation of those precious relics of antiquity to which I have already alluded, has the unfortunate effect of darkening the south aisle.

The unfinished character of the west front in its ground stage leads one to suppose that a deep porch or Paradise was intended. The central portal is composed of two smaller entrances contained beneath a great arch, nobly moulded and rising from clusters of banded shafts but unsurmounted by a gable. The two small entrances have semicircular arches foliated, but as the actual doorways only occupy half their height, the intervening space is pierced by four glazed lancets. Of extremely graceful character are the six trefoil-headed arcades, which relieve the tympanum of the grand enclosing arch. The central portion of the façade immediately above the portal has a rose window of plate-traceried character, enclosed within a depressed arch springing from belted pillarets. Surmounting this are three windows similar to those in the last stage but one of the towers, and above all is a gable with enrichments of a more advanced Gothic character. The side portals have noble clusters of shafts, but supporting no arches, nor is the walling pierced by entrances; in fact the work wears every appearance of having been abandoned. Had it been carried on to completion we might have been in possession of one of the most graceful entrances to a Gothic temple in Europe.

The first three bays of the nave on the north side are, as I have said, of the best Geometrical Decorated character (*c.* 1236); the next are later and not quite so good; but deterioration in workmanship is most apparent in the clerestory. It is thin, almost to flimsiness, though the flying buttresses serve in some degree to redeem it from this reproach. But the northern transept façade is very fine nervous Middle Pointed work, with just a *soupçon* of the Flamboyant.

The Pointed portal encloses two smaller ones with

square heads, the tympanum being filled with a sculptured group representing the Death of the Virgin. This doorway is surmounted by a wall space, unfenestrated, but relieved by a richly-crocketed cross, from which the Figure, as well as the attendant ones of St. Mary and St. John, has disappeared. Then comes a six-light window, whose tracery combines the Geometrical and Flowing, and a richly-panelled gable crowned by a finial. From this point the church presents a most imposing *ensemble*, especially since the completion of the western steeples, but we miss that glory of the English and Norman-French churches—the central tower, which in Germany becomes rarer as one travels eastward of the Rhine.

The greatest blemish on the otherwise fine plan of Halberstadt Cathedral is the architect's arrangement of his east end. Instead of introducing that cluster of chapels which gives such a charm and grace to numberless French choirs, or that elongation of the side aisles to gain a procession path, which the English knew how to use so gracefully, the architect of the Dom at Halberstadt has made the walls of his choir aisles stop exactly where the apse commences, joining them to those of the solitary eastern Lady Chapel by one elongated piece of walling lighted by a broad window of six divisions. Reference to the accompanying view (p. 279) will show how unpleasingly this is managed.

Far better would the east end have looked had the architect terminated his aisles either as in such English examples as Salisbury and Wells, or in a three-sided apse, if prejudice against the corona of chapels was so strong. Next to its narrowness, the leading characteristic of Halberstadt Cathedral internally is its French aspect, the disposition of its nave columns and vaulting shafts, and the graceful three-sided apse terminating the vista, being strikingly reminiscent of St. Gatien at Tours. The great churches of Magdeburg, Nuremberg, and Ulm are unfortunate in that they lack a triforium stage or

what answers to it, viz. that prolongation of the clerestory windows to the stringcourse above the pier arches, which adds such dignity and richness to the internal appearance of the cathedral at Ratisbon. The unrelieved space between the apex of the pier arch and the clerestory is not so disagreeably apparent at Halberstadt as in the examples above named; but while a small unpierced portion of the clerestory windows does in some measure correspond to the Ratisbon arrangement, its extension would have been a decided improvement. The prevailing colour of this elegant interior is a pearly white, whose effect, in the nave at least, would be greatly enhanced by stained glass, in which both aisles and clerestory windows are painfully deficient. Towering to the roof, and completely occupying the west end of the nave above the gallery in which it stands, is an immense organ by Heinrich Herbst of Magdeburg, originally built in 1718, but reconstructed almost entirely in 1838 by Schulze. In its case, certainly the most magnificent Italian Renaissance one in Germany, it forms an imposing termination to the view westwards, while its tone quite realizes the expectations raised by its exterior.

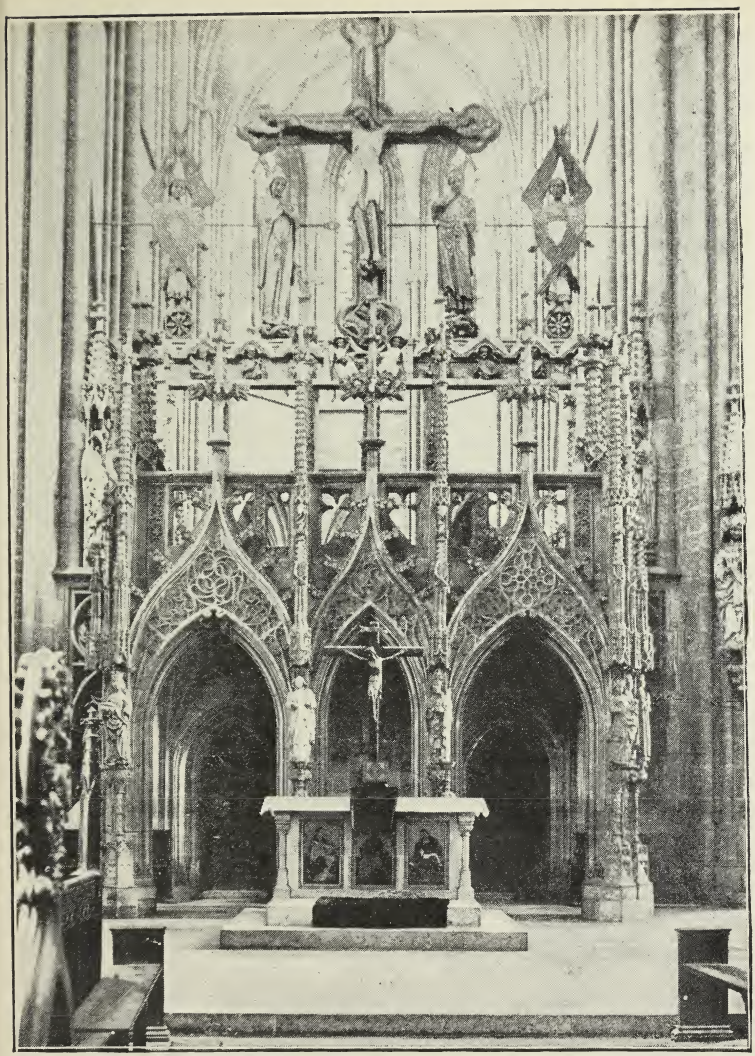
During a subsequent visit to Halberstadt I happened to look into the Dom while the morning service was being performed, when I heard this organ accompany the voices of a large but not vast congregation in a chorale, the melody of which will always live in the memory, for it was the same as that set in *Hymns Ancient and Modern* to the words, "Come, pure hearts, in sweetest measures," a somewhat feeble translation of a Prose by Adam of St. Victor for the Festivals of Evangelists—"Jucundare plebs fidelis."

As everybody sang the melody the effect was impressive, and would have been more so had the congregation stood, sitting being the custom in Lutheran churches during the psalmody. I did not hear the organ at its full power during the outgoing voluntary, for at the conclusion of the hymn the Prediger ascending the pulpit—

a fine piece of Early Renaissance work on the south side of the nave—and a functionary advancing with a large key towards the west door to lock it, I beat a retreat to one of the Catholic churches, which was so full that I was only able to find standing room just inside the door.

The glory of the interior of Halberstadt Cathedral is its roodscreen, placed beneath the arch opening from the transept into the choir. It dates from the end of the fifteenth century, and pursuant to mediæval German custom has two doorways with an altar between them. There is a spiral staircase in the centre inside giving access to the loft, in which is a brazen eagle turned towards the north for the Gospels. The rood, of great size, is of thirteenth-century workmanship; richly decorated and bearing marks of colour, it stands with its attendant effigies not on the loft itself but on a beam at a little distance above it, and, like much other ancient furniture here, has been most carefully preserved.

Passing within the screen, the old arrangements of the choir with its stalls and bishop's throne, placed at the west end and facing what was once the high altar—now a most meanly appointed table draped in black cloth—remain almost entirely undisturbed, and the general effect of this collection of objects, especially when looking westwards, is truly beautiful. A graceful *corona lucis* hangs from the roof; three standards for lights of three branches apiece are ranged at intervals up the centre of the choir; canopied figures of saints are bracketed against the pillars; stained glass of the richest description fills many of the windows; and through the three arches of the apse a view is obtainable to the very penetralia of the Lady Chapel. Passing into the aisles, the full beauty of the clustered shafts forming the piers separating them from the choir becomes apparent. The view looking across either of these aisles from the transept should on no account be missed; it is one of the most enchanting architectural bits in the whole range of North German Gothic. A deterioration



ROODSCREEN IN THE CATHEDRAL AT HALBERSTADT

is, however, perceptible in the workmanship here, the groining ribs of the vaults springing from the slender shafts between the windows without the intervention of capitals, though the Geometrical form of tracery is maintained.

Some of the detail here is very beautiful, in particular a narrow doorway in the south aisle with, in its tympanum, a sculpture of the Nativity—one of those small works in which the fourteenth and fifteenth century German architect may be said to have excelled.

A general survey of the building having been taken from a late Gothic stone gallery thrown across the south transept, supported upon a couple of bridge-like arches with ribs dying off into the wall, and defended by a high open parapet of very elaborate character, I proceeded to inspect the contents of the treasury. In this apartment, which, as I have already said, runs parallel with the south aisle of the nave, cupboard after cupboard was opened, disclosing to the astonished gaze an admirably arranged collection of mediæval plate and vestments gathered from the cathedral and other churches of the town. I am utterly unable to classify or enumerate a thousandth part of what fell under my notice here. Suffice it to say that the collection comprised a portable altar, croziers, office-books, chalices and reliquaries, a processional cross, chasubles—most of them bearing a large plain Latin cross, with the Crucifixion worked in very high relief, and of various colours—copes, tapestries, a fine array of mitres, and sculptures in wood, stone, and ivory.

On page 119 is an illustration of an angle of the very charming cloisters of this cathedral, showing the curious form taken by the windows opening into its ambulatories. As in the Romanesque cloisters at Osnabrück and Hildesheim there is an upper walk, which, as it is open throughout the day, I found a very timely refuge pending the subsidence of a heavy storm that had burst over the city while I was viewing the interior of the cathedral.

Presently the sun shone out bravely once more and was glistening on the leaves of the fruit-trees in the cloister garth, so quitting my retreat I proceeded across the Dom Platz, at the west end of which, and in curious contrast to the building I had just quitted, stands Halberstadt's second great architectural treasure, the cloistered church of Our Lady. It is a large cruciform, parallel-triapsidal structure with two pairs of towers, and although of the simplest Romanesque character, rivals certain of the Rhenish churches in dignity and picturesque grouping of parts.

The western steeples are composed of towers surmounted by gables and low quadrilateral roofs of metal like those of Andernach, Coblenz, and Limburg; the eastern ones, located in the angle formed by the nave with the transept, are octagonal, of slimmer proportions, and crowned by rather acutely pointed spirelets. There are three eastern apses, which, being somewhat lower and narrower, appear to constitute a feature distinct from the choir and its aisles which they respectively terminate. The greater portion of the church may be assigned to the commencement of the eleventh century, but the western façade, which follows the local custom in rising above the apex of the nave roof, is, together with the towers, a subsequent addition. Within a panel above the doorway on the eastern side of the south transept are remains of ancient fresco work representing the upper portion of a group of the Virgin and Child enthroned between two saints. Entering by this door and turning to the right the visitor finds himself confronted by a very remarkable piece of Romanesque work, the solid screen carried across the southern arch of the crossing to enclose the choir, which owing to the shortness of the eastern limb was frequently located here in early German churches.[1] The wall facing the transept is relieved by a series of seven round-headed arcades on pillarets with

[1] The choirscreen itself has disappeared and the rood is now suspended against the wall of the northern transept.

boldly sculptured capitals. The central one of these arcades contains a figure of Our Lord in high relief, seated and in the act of benediction, while the three recesses on either side have effigies, likewise seated, of Apostles.

ST. MARY AT HALBERSTADT.

The work, having been cleansed of the wash with which a debased age had covered it, shows traces of brilliant coloration, some of the hues thus disclosed being most beautiful. Similar remains of polychromatic decoration

exist on the effigies occupying the arcades in the opposite parclose, where a seated figure of the Blessed Virgin is supported by the six remaining Apostles. Surmounting these enshrined figures, and separated from them by a richly sculptured frieze, is a series of graceful open arcades, on pillarets all richly moulded, and recalling, as does the whole of this screen work, those in St. Michael's, Hildesheim.

The coloration of these parclose screens in the church of Our Lady at Halberstadt, together with some remains in the dome of the apse, affords sufficient proof of the value which the Northern Romanesque architects attached to the employment of varied and brilliant hues, not only for accessories such as these screens, but for the structure itself. Since the works of restoration inaugurated here half a century ago, polychromatic decoration on a temperate scale has been carried out in certain portions, as for instance in the soffits of the semicircular arches which, with their severe-looking square piers, separate the flat wooden-roofed nave from the aisles. No attempt at coloration has been made in the wall space between the pier arches and the clerestory, but between each small round-headed window lighting the latter the figure of a Minor Prophet is introduced with good effect. Similarly treated effigies of the Major Prophets, St. Peter, St. Laurence, and two other saints which I could not identify, occupy spaces between windows in the presbytery and apse. The roof at the junction of the transepts with the nave and presbytery has modern polychromatic decoration in the form of scroll work, while in the conch of the apse some remains of ancient painting not as yet supplemented by modern work will gratify the student of this branch of ecclesiastical art. A chapel on the south side also retains some old mural decoration. Against the north and south walls of the presbytery is a row of complete Gothic stalls with overhanging canopies unsupported by shafts. This is an almost exclusively German feature, as are the exaggerated "poppyheads"

terminating the bench ends. I suspect, however, that these stalls have, as at St. Michael's, Hildesheim, been shifted from their proper place, which is against the walls of the parclose crossing either transept. From the nave to this "chorus cantorum" is an ascent of a few steps, surmounted by a low wall and tall iron grille, which, although of very plain character, serves to give an air of greater length to the interior, whose general effect is much impaired by being pewed right across without a central alley between the blocks.

Other features of interest are the altar-tomb of Bishop Rudolf (MCXLVII) with his bronze effigy, recumbent and *in pontificalibus;* an early twelfth-century *corona lucis;* a candlestick of three branches; a triptych; and a metal font of 1614 whose cover when struck emitted a deep bell-like note. It is surmounted by a statuette of the Blessed Virgin. Altogether this Liebfrau Kirche at Halberstadt is most interesting, and, enshrining as it does so large a number of *instrumenta ecclesiastica* illustrating almost every phase of art from Romanesque to Renaissance, deserves careful attention from both antiquary and artist.

CHAPTER XI

MAGDEBURG

After the air of ecclesiastical calmness and seclusion to which I had become habituated during my short sojourns in Soest, Paderborn, Herford, Hildesheim, and, to a considerable extent, Halberstadt, the streets of Magdeburg with their electric tramcars and bustling crowds seemed a little bewildering as I emerged from beneath the imposing classical portico of its railway station, where trains are incessantly arriving from, or starting for, all parts of the country, and whose subways resound the livelong day with the tramp of feet and the hum of voices.

As my train entered the station at Magdeburg after an uninteresting journey across a level country enlivened every now and again with a church having one of those tall "screen façades" common to the district, the cathedral with its pair of western steeples and lofty clerestory dominating the house-tops apprised me of the locale of that building, so that I was enabled to find my way thither without loss of time. Standing on the south side of an immense square, with its northern and western fronts quite free, this Dom at Magdeburg, although of colossal dimensions, is devoid of poetry.

Over-elaborated portions contrast with others absolutely bald in a by no means pleasant manner, while the five chapels encircling the apse with the triforium storey above them stand crushed by the clerestory, giving one the idea that this, the earliest portion of the building,

was designed for a superstructure of less lofty dimensions. But these failings apart, Magdeburg Cathedral with its *entourages* is a truly noble building, and the student of mediæval art will find, particularly in its choir, materials for thought which will well repay a prolonged and careful visit.

The church of a Benedictine monastery which had been founded here in 937 by the Emperor Otho and his consort, the English Edith—granddaughter of our Alfred the Great—became thirty years later the cathedral of an archiepiscopal see whose creation gave great offence to the neighbouring Bishop Burkhard of Halberstadt. Of this church, which was burnt down in 1207, a model is preserved in one of the apsidal chapels, but as it was made in the thirteenth century when artists were singularly bad copyists, little faith can be put in it, particularly when we find details belonging to the age in which it was made and not that of the church which it was meant to represent! Still, if this model is to be credited at all, the tenth century church must have been a polygonal structure of sixteen sides externally, and like those at Nimeguen and Aix-la-Chapelle, one of a long series of similar buildings which there is every reason to believe existed in Germany in that age, and tracing their descent from the church of San Vitale at Ravenna. Very shortly after the destruction of this edifice the present cathedral was commenced on a French plan and in a tolerably pure Gothic style by Archbishop Albert II., the first two storeys of the choir and transepts and a portion of the nave being ready for occupation in 1234. During the next hundred years or so the works appear to have progressed but slowly, the vaulting not being completed until 1327. Thirty-six years later the cathedral was consecrated by Archbishop Dietrich, and in 1520 the exterior was made to assume the outline it at present wears by the completion of the towers and the high gabled "screen façade" between them. Amid the horrors which ensued upon the taking of the city after

the memorable siege in the May of 1631, this noble edifice only escaped the general destruction through the intercession with Tilly of one Bake, a canon, whose school-fellow he had been. It was, however, shamefully injured during the occupation of the city in 1806 by the French, who, not satisfied with the desolation to which they had reduced their own churches, converted it as usual into a warehouse and stable. In a forlorn condition Magdeburg Cathedral, once the seat of a mighty archbishop, remained until 1825, when the Prussian Government undertook works of renovation, which although well intentioned and liberal in their cost, it would be invidious to compare with the more scholarly ones of a subsequent period.

The earlier portions of the cathedral are excellent, but in its later stages the work shows how very uninteresting and unrefined beyond that of any other country German architecture had become ere the fourteenth century was well advanced. At that time it was rapidly passing from the hands of the ecclesiastic, the architect, and the artist into those of the mason, though accompanied by the production of some of the most marvellous specimens of stone cutting and constructive skill that ever were produced. I refer more particularly to the western façade of Magdeburg Cathedral, whose great portal with, if recollection serves aright, as many as twelve slender shafts to carry its arch on either side, is quite wanting in the vigour and refinement of the earlier ones at Münster and Paderborn.

The towers are as usual unbuttressed and united by a gabled wall which, carried high above the nave roof, certainly assists in imparting much dignity to the composition. They rise in four stages, of which the two upper ones are plain almost to baldness, but are finished with an elaborate and slightly projecting parapet interspersed with small pinnacles, and from within which rise octagonal turrets terminating in short crocketed spires. There is no central tower, a small flèche, placed not at

the junction of the transepts with the nave and choir but slightly westward of that point, alone breaking the long line of roof. On the ground plan the nave of Magdeburg Cathedral is divided from its aisles by five arches, but as these are of great width, each bay is lighted, both at the aisle and clerestory levels, by geometrically traceried windows arranged in pairs, so that viewed externally from the north, this portion of the church seems to consist of ten bays. The clerestory windows are of unusual magnitude, and their size is rendered still more conspicuous by the aisle roof, which is not a continuous "lean to," but a succession of short, transversely gabled ones, an arrangement suggesting at first sight a series of chapels. These, however, do not exist at Magdeburg, the system of gabling seeming to have been dictated solely by a wish to relieve monotony, and to afford scope for the display of that gable enrichment in geometrical patterns which, although free from the extravagance which marked later works of its class, may be taken as indicative of the direction in which this kind of decoration was tending.

Protestantism having established itself more thoroughly in Magdeburg than in Halberstadt—not a single ancient church in the city being in Catholic hands—my tour of the cathedral had perforce to be taken in company with its custodian, and although the pencil and tablets were constantly in demand, I was obliged to retain many notes in the receptacle which held Count Smorltork's great work on England, until a convenient opportunity should present itself for transmitting them to paper.

It was truly saddening to find this, one of the noblest of Northern European minsters, accessible only by the Silver Key, resounding to no daily burst of "service high and anthem clear," and bearing only too legibly the impress of the helpless and piteous condition of an establishment that has no Apostolic constitution, and whose links of continuity in faith and order with the Western Church have been broken and cast away.

NAVE OF MAGDEBURG CATHEDRAL.

Inferior though many of them may be architecturally, what a contrast are the ever open and rarely untenanted churches of the Catholics in Rhenish and Westphalian Prussia to the Protestantized ones of Herford and Magdeburg and Naumburg, closed as they are from Sunday to Sunday, and utterly devoid of that life which the great revival of the last half century has thrown into our own churches!

A question put to my guide as to the jealousy with which the German Protestant cathedrals and churches were guarded, elicited the information that it was impossible to leave them open, as the people were so devoid of reverence. Which was true enough, for in the cloisters —the only portion of this noble fane accessible at all times, and which, forming as they do the approaches to sundry public offices, cannot well be kept closed—I found that the pestiferous scribbler had been busy over every inch of wall space within range of his pencil. Indeed, until some such great revival of religious feeling as we have witnessed in the Church of England takes place in the Protestant Church of Germany, and her members are taught to reverence and to feel something more than an antiquarian interest in the magnificent fabrics that have passed into her keeping, they cannot, under the existing circumstances, be too carefully watched.

Traversing the western and northern walks of the cloisters, an irregular trapezium on the ground plan, co-extensive in length with the cathedral, partly Transitional and partly Complete Gothic, and with a thickly foliaged garth, I entered the building by the north transept portal. For some time I remained quite incapable of turning to examine the building in detail, so transfixed was I by its colossal dimensions, which are perhaps displayed to the greatest advantage in the three western bays of the nave, left as they are unencumbered by fittings.

Stationed at the south-eastern pier of the transept and casting my eye down the nave towards the west

door, I could not help reflecting that with the gigantic clerestory windows glowing once more with stained glass, this nave of Magdeburg Cathedral might challenge comparison with those of York, Troyes, and Auxerre. In imagination, I planned the glass on that system which prevailed so extensively in the fourteenth century, of arranging the subjects or figures with a band of brilliant tinctures about the middle of this grand succession of elongated windows, so as to produce a decided horizontal line of rich colour set in a sea of white or grisaille, throughout the nave. Such an arrangement would not only harmonize with, and assist the lines of the architecture, as may be seen at Merton College Chapel, Oxford, in the nave of York Minster, and in the clerestories of St. Ouen at Rouen, Beauvais, and Cologne cathedrals, but would strengthen the effect of this fine series of windows, which if surcharged with colour would look as weak and attenuated as they do in their present plain condition.

The roodloft (Lettner or Pulpitum) at Magdeburg stands beneath the eastern arch of the great crossing; it extends some distance into the transeptal space, and the inscription cut upon it informs us that it was commenced on St. Valentine's Day, February 14, 1445. There are two doors opening into the choir, one on either side what was, in Catholic times, the Holy Cross or Rood altar, of which an interesting parallel example exists at St. Alban's Cathedral. Within the screen (in the centre at the east side) a spiral staircase leads to the loft. The rood has been removed from the loft, but a crucifix stands on a pillar somewhat in advance of the screen, the figure of the Christ seeming to gaze sadly down upon the desolate building which three hundred years ago witnessed the Holy Office carried out with a ritual splendour befitting the church of a Metropolitan.[1]

[1] The collegiate body of St. Mauritius at Magdeburg comprised twelve priest canons, seven deacons, and twenty-four sub-deacons wearing the same robes as those of St. Peter's at Rome. (Walcott on "Collegiate Churches" in *The Ecclesiologist*, February, 1864.)

Passing through one of the doorways in this high close screen, I found myself in the choir with its richly carved stalls returned at their western extremity. Not only is this of Magdeburg the shortest of German cathedral choirs, but one of the few designed at the commencement of the thirteenth century with a processional aisle and series of chapels radiating therefrom. In its Early Gothic style it is comparable in purity with the contemporary work at Laon, Mantes, Noyon, and Senlis, which must have influenced the architect of Magdeburg Cathedral, who has introduced that peculiarly noble North-Eastern French feature, the triforium or "tribune" corresponding in extent with the circumambient aisle of the choir.

That the reconstruction of Magdeburg Cathedral should have stopped with the completion of the triforium is a matter of regret, otherwise we might have been in possession of a piece of Gothic incomparable in Germany both in size and purity, for by the time the works were resumed the style had undergone a change, although in certain details, notably the vaulting, a much earlier character has been preserved than would have been the case in England and France. In designing the nave, the architect omitted the triforium, making one arch of his ground storey equal to two in the choir, inclusive of the triforium. These nave bays at Magdeburg are exceedingly grand and massive, and as regards the foliaging of the capitals to its attached pillars almost Romanesque in boldness. It seems a little strange that the triforium should have been confined to the choir, but seeing that it was never a popular feature with German architects of the thirteenth century, except in designing churches where the floor-space was limited, it was in all probability introduced at Magdeburg to afford accommodation for the religious of the adjacent monastery, while the ground floor was reserved for the cathedral clergy. In the nave the vast floor-space would have rendered the triforium a superfluous feature, the aisles

being of unusual breadth, and, though apparently dwarfed by the clerestory, of great height. Owing to the width of the nave bays, each compartment of the aisles is lighted, like the clerestory, by a pair of Geometrically traceried windows, all filled with modern stained glass, which, deficient in uniformity, produces a good effect when viewed *en profile*, each window being separated from the other by a cluster of attached shafts, and a single one, corbelled off against the stringcourse, alternately. The carving of the capitals to all these shafts is very refined and delicate, much more like French than German work, and deserves study.

CHOIR OF MAGDEBURG CATHEDRAL.

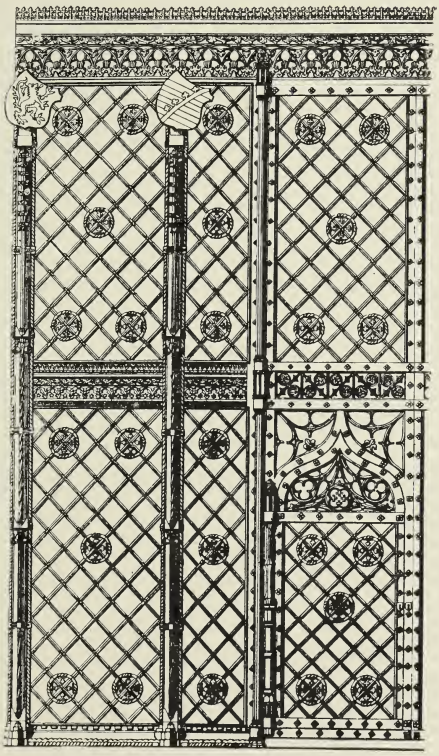
There is no old stained glass. That in the clerestory of the apse, inserted shortly after the restoration of 1825–34, is, although creditable for its date, unworthy of its exalted position, being too naturalistic in its treatment and feeble as to its tinctures. Some pattern work in the clerestory of the choir resembling painted blinds is

particularly objectionable. Hung on to, not inserted in, the lancet windows lighting the triforium, are squares of stained glass treated in the mosaic style of the thirteenth century, and really producing an admirable effect. Quiet, unobtrusive grisaille fills the windows in the chapels projecting from the procession path, where the old German love for strict orientation is displayed by the stone altars, which instead of being placed beneath the central lancet of each of the side chapels are so arranged that, cutting across the angles, they shall face due east and west.

Magdeburg Cathedral is rich not only in floral sculpture but in that of the human form divine, both in stone and wood, the great transeptal portals and the stalls in the choir exhibiting a marvellous wealth of this decoration. The south transept doorway, protected by a porch which crosses the northern walk of the cloisters, has two subjects in its pointed tympanum, one illustrating an incident in the life of St. Peter, the other Our Blessed Lord's appearance to St. Mary Magdalene. The head of the corresponding portal on the opposite side contains the Assumption of the Virgin, whose body is represented as being wafted upwards on a couch by two angels to Our Lord, who is standing with cruciform nimbus in a pointed aureole, and holding in His robe the Emancipated Soul—a female figure with hands in the attitude of prayer. Below are twelve full-length figures in two groups, and on the ground are a thurible and a circular stove on legs with archaically represented flames issuing from it. There is also some very delicate work in the tympana of the double doorway giving access from the north choir aisle to the steps which, formed within the unfinished north-eastern tower, communicate with the triforium. But striking as all these carvings are, the student who has the noble series at Wells and Amiens in mind can hardly fail to note how much repose and simplicity of expression is sacrificed to a desire to arrest attention by some tricky arrangement of drapery, or some quaint speckiness or lininess of detail, indicating

how greatly the sculptors strove to be in direct intercourse with nature.

The space between the western towers is the mortuary chapel of Archbishop Ernest; it was enclosed by himself and dedicated, under the patronage of the Blessed Virgin, during his lifetime. His tomb of bronze, by Vischer of Nuremberg, is richly adorned with figures of the twelve Apostles and of SS. Maurice and Stephen, patron saints of this diocese and of Halberstadt, of which the Archbishop of Magdeburg was administrator. The recumbent effigy and canopy are among the best works of the artist. The chapel also contains some stall work, a seven-branch candlestick, and two very fine pendent *coronæ lucis* of wrought iron, the whole, completed in 1495, eighteen years before the death of its founder, being separated from the nave by an iron screen of intricate and beautiful workmanship.



SCREEN IN ARCHBISHOP ERNEST'S CHAPEL, MAGDEBURG CATHEDRAL.

With the exception of the Liebfrau Kirche in the Regierung Strasse—a partly Romanesque building with an interesting screen façade and a most charming cloister, and the Petri Kirche, which has one of the transversely gabled western towers peculiar to the district, and some pretty windows in its apse, the churches of Magdeburg will be regarded with but a languid interest. They are huge unclerestoried structures of the usual North German type, with a pair of western towers, and in a great measure owe their clumsiness to re-edification after the siege of 1631, when the city was almost entirely laid in ashes.

In some portions, such as porches, it is interesting to observe that use of red brick which in the churches of the sandy plains to the north and east of Magdeburg becomes universal. Certain interiors, notably that of St. John's, are richly furnished for the Lutheran service with altarpieces, pulpits, organ-cases, and chandeliers of the revived Italian school, but architecturally they are all vastly inferior to those of Brunswick, albeit that city can boast of no building approaching Magdeburg Cathedral in grandeur of dimension.

CHAPTER XII

NAUMBURG AND ERFURT

SHORTLY after two o'clock on a bright Saturday afternoon, the heavily-laden Erfurt train steamed out of the terminus at Halle. The long fourth-class compartment in which I rode was positively overflowing with babies and market baskets, whose owners swarmed in or out at every village station along the route. There was music, not of a high order, to be sure, but it was lively and joyous, and served as an accompaniment to the saltatory performances of a couple of monkeys, that were hardly more amusing than the perseverance with which some of the audience, suddenly discovering a particularly attractive object in the passing landscape, looked fixedly out of window when the hat was sent round. However, by the time Mersburg was reached, when the exhibitors quitted our compartment to shed the sunshine of their presence upon the occupants of another, a rich vein of copper had lined the bottom of that receptacle.

At a quarter to four Naumburg came in sight, and after relieving myself of my knapsack, I scrambled with all possible expedition up to the cathedral, which with its four steeples had been visible, crowning the hill upon which it stands, for some time previously.

A dull, lifeless place is Naumburg, devoid of that picturesque domestic architecture which renders a saunter about Hildesheim and Brunswick so delightful, but its cathedral is quite an epitome of German Gothic,

though not of vast dimensions, and within and around it I spent almost every available moment of time allotted me between the trains, in studying its at first somewhat perplexing assemblage of parts.

NAUMBURG CATHEDRAL.
(From the South-West.)

In plan Naumburg Cathedral is peculiar. Beginning at the west end we find an Early Pointed "western choir" flanked by steeples, for the most part modern, and recalling with their light open angle tourelles those of Bamberg and Laon. Next comes the nave and transept, the former aisled and clerestoried, and both exhibiting internally a mixture of the round and pointed styles, but exteriorly appearing quite Romanesque. Then attached to the eastern side of the transept is another pair of steeples, partly Romanesque and partly Late Gothic, square in plan as far as the springing of the roof, and then becoming octagonal. A dome of nondescript character crowns either tower. Beyond the towers is the "eastern choir" in the Decorated

style of the beginning of the fourteenth century, aisleless, and terminating anomalously in what for lack of a better expression I can only style an apse of four sides, *i. e.* with the two central ones meeting in a triangle.

A small apse projects from each of the eastern towers, so that on the ground plan Naumburg Cathedral may be termed parallel-triapsidal. Of the cathedral that was begun here on the removal of the see from Zeiz early in the eleventh century, the crypt is apparently the only surviving portion. When the greater portion of the church was reconstructed between 1207 and 1242, the apse of the original building was left at either end, but before 1272 the present graceful western choir had been built on the site of the old western apse, the re-edification of the eastern one following between 1308 and 1330.

There is a large cloister on the south side of the church, and prior to the Reformation one of equally fine dimensions existed on the north; but all that now remains of it are the groining ribs against the north wall and the springers of the groining throughout. From this destroyed cloister there are two doors into the church—one into the north aisle, and the other into the north transept. Had this cloister at Naumburg been preserved, the cathedral would have been the possessor of four duplicates, *i. e.* two cloisters, two pairs of towers, two choirs, and two roodscreens.

I entered the church from the northern ambulatory of the south cloister by a Transitional doorway of colossal dimensions. Its tympanum is enriched with a standing figure of Our Lord and two angels in the attitude of adoration, and the whole bears traces of having been coloured. Crossing its threshold, I found myself in the south transept, where, confronting me at an altitude of sixteen feet from the pavement, is the solid stone screen enclosing the *chorus cantorum*, richly arcaded, and as in other German minsters crossing the transept. Admittance to the choir is gained by a doorway cut in this parclose at the summit of a steep flight of steps.

Beneath it is the crypt of exceedingly rich Romanesque architecture, entered from either transept, and like those at Bonn, Essen, München Gladbach, Neuss, Paderborn, and Quedlinburg, by no means so subterranean as the English and French ones. At Naumburg, however, the crypt is invisible from the nave, being masked by the eastern roodscreen, a Romanesque work of great value.

Leaving the eastern choir for the present I passed with my guide into the nave, one of those early thirteenth-century works in which one may see the timidity and reluctance with which the Germans adopted not only the pointed arch, but other details that had long been firmly established among ourselves and the French. To illustrate this, one has only to place a view of the nave of Naumburg with its pointed arcades and round-headed clerestory windows beside one of the choir of Worcester Cathedral, a contemporary work which for purity and grace is perhaps unsurpassed. But in the western choir, shut off from the nave by another roodscreen, incomparable in its delicacy of detail, we find the old Romanesque element quite banished. This hexagonally apsidal addition which for grace and wealth of sculptured foliage and imagery is unsurpassed in Germany, and to whose exquisite beauty no description can do adequate justice, formed in pre-Reformation times the Lady Chapel.

The tall two-light windows are resplendent with stained glass, some coeval, the rest modern, and in the centre, quite isolated, stands an altar vested, on the occasion of my visit, back, front, and ends, in an ancient frontal of crimson damask with figures of saints embroidered on the orphreys, and supporting a crucifix and candlesticks. A second altar, appareled in green, stands under the central arch of the roodscreen at the opposite end of the nave, and a third is in the apse of the eastern choir, which with its episcopal throne placed at the west end and therefore facing the altar; its stalls

NAUMBURG CATHEDRAL.
The Western Choir, formerly the Lady Chapel, looking East.)

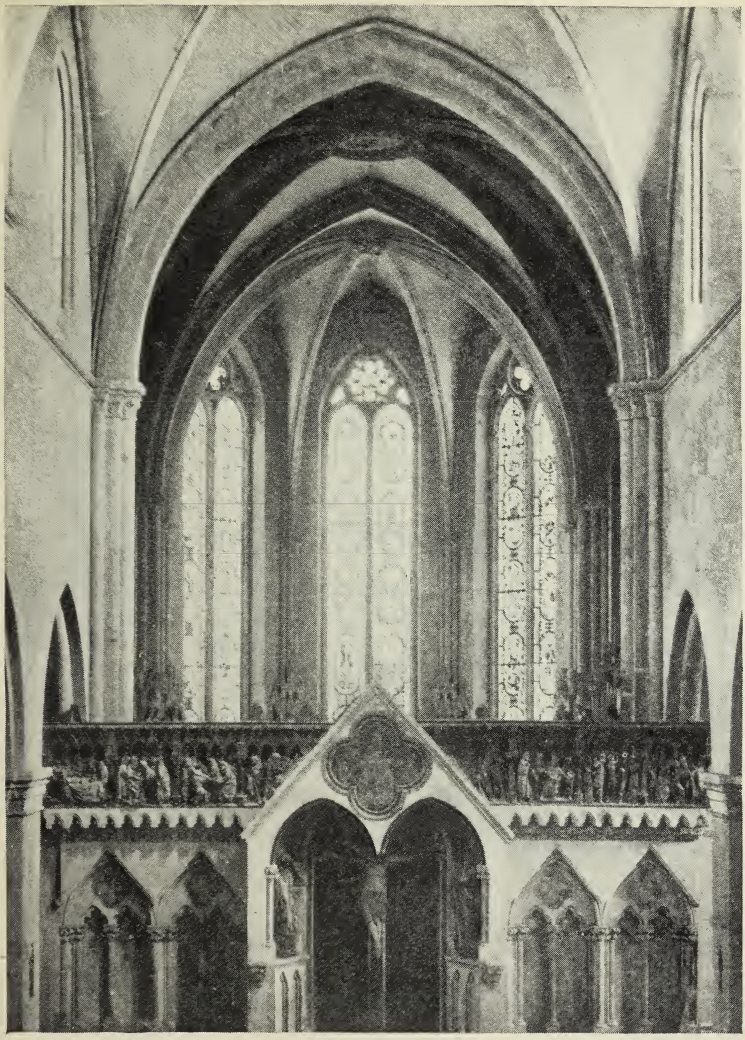
with their elaborately carved poppyheads; its sedilia, Sakramentshäuslein, piscina, and other furniture, retains almost all its old arrangements undisturbed. Here the Holy Table, backed by an Early Renaissance altarpiece, had on a richly-worked green antependium, while its superfrontal bore the legend "Ecce panis angelorum." Vases of flowers, too, stood with the crucifix and lights, so from these arrangements I opined that the form of Lutheranism at Naumburg was somewhat "high." There is much beautiful stained glass in the windows of the apse, which to the student of ancient fenestral embellishment will afford much pleasure.

The comparatively unchanged character of this eastern choir at Naumburg may be accounted for in a great measure by the fact that, when Lutheranism was introduced into the city, it was resolved at a meeting of the Princes held here in 1553 that the canonical "Hours" should with certain Evangelical modifications be recited in the choir thrice daily—a curious remnant of Catholic usage which was regularly observed until 1807, when it fell into desuetude.

The nave, however, was horribly disfigured during the period of laxity that ensued upon the introduction of the reformed religion. Huge pews resembling boxes at a theatre were permitted to choke the aisles, while an altarpiece concealed the eastern roodscreen, and a pulpit the western one—abominations happily swept away during the works of restoration, which, inaugurated in 1875, were only brought to a conclusion twenty years later by the completion of the south-western steeple.

The two roodscreens preserved in Naumburg Cathedral would be alone sufficient to give it high claims upon our admiration, since they are among the earliest examples remaining, and certainly older than any quoted by Pugin in his work on Chancel Screens.

The eastern screen belongs to the Late Romanesque period and consists of three round-headed arches on slender coupled shafts; it is placed on four steps be-



NAUMBURG CATHEDRAL.
(The Western Screen and Choir.)

neath the western arch of the crossing, projects some distance into the last bay of the nave, and has an altar between the two doors, to which there is a further ascent of five steps. The gallery front above the arches is divided into thirteen compartments. Of these, there are six arched divisions on either side of a square one enclosing a vesica with a painting of Our Lord in Majesty. Each of the side compartments contains a painting of an apostle. Below the Majesty is inscribed "Ego sum Alpha et Ω." The doors beneath the loft lead up into the choir, but the latter is now entered by openings cut in the parcloses, reached by a flight of steps from either transept.

There is no rood on this screen, but in Puttrich's *Architecture of Saxony* a view of the eastern choir is given, with, as a prominent feature, a tall crucifix—doubtless the old rood—standing on the ground.

The western roodscreen which may have supported the organs, forming a minstrels' gallery, is of the most exquisitely beautiful First Pointed character, and, together with the apsidal choir which it encloses, was most probably in course of construction between 1250 and 1272. It is a deep *bona-fide* roodloft—not a mere screen—and is approached on its western side by a pair of spiral staircases arranged within tourelles of open arcades.

On the side facing the nave is a doorway with blind arcade work exhibiting foliaged ornament of rare excellence on either side of it. A gable surmounts this doorway, which is a double one of two simple lancet openings. The doors themselves are of iron and cross-framed; between them is placed the rood, and on either side the Blessed Virgin and St. John. The arms of the rood give a rectangular shape to the actual doors, the tympanum, or space between the lintel and the containing pointed arch, having sculptured angels waving censers towards the Crucified. Within the great central gable is a quatrefoil enclosing a figure of Our

Lord seated in Majesty, while the space above the arcades on either side the doorway is enriched with a series of subjects illustrating the Passion.

Although my time at Naumburg was short, I stepped on to the railway platform with well-filled tablets and somewhat of that degree of satisfaction in the *fait accompli* which the sportsman derives from the possession of a heavy bag of game. Indeed were I to transcribe a tithe of the memoranda made upon this most interesting and most exquisitely detailed of mid-German cathedrals, this chapter would be prolonged to an indefinite length.

Shortly after leaving Naumburg, the village of Schulpforta was passed, and of its highly interesting church—formerly Cistercian—I was enabled to gain a very good view, lying as it does close to the railway line. A graceful, though somewhat severe, Middle Pointed structure, very long, with aisles and lofty clerestory, and a flèche breaking the line of roof, its external outline recalls that of some of the late Mr. J. L. Pearson's churches.

The railway ride from Naumburg to Erfurt was a long one, and before it came to an end darkness had fallen. The Thuringia Hof, where I had arranged to take up my quarters, did not boast an omnibus, but one of the staff of that establishment was in the booking office of the imposing railway station. So under the guidance of this functionary I jumped on to an electric tram-car and was speedily whisked through streets of brilliantly lighted shops, crowded with Saturday night purchasers, to the Friedrich Wilhelms Platz, where I alighted with my guide.

Crossing this great square, I observed on my right two buildings looming large against the night sky. They were the Dom and the almost contiguous church of St. Severus, whose acquaintance I lost no time in making on the following morning. I was early astir, and while dressing enjoyed a full view of this unique

architectural group, the Thuringia Hof lying, so to speak, in its shadow.

The Sunday of my visit to Erfurt being that within the Octave of the Assumption, I expected, notwithstanding the fact that the city was the cradle of the Reformation, to find the Dom—which as well as St. Severus and a few other churches is in the hands of the Catholics—crowded for the early Masses.[1] Imagine my surprise, therefore, on entering shortly after half-past seven to find a Low Mass being celebrated at one of the side altars in the presence of a solitary individual! Evidently Catholicism in Erfurt is not of that fervid kind one meets with in Rhenish and Westphalian Prussia. The office concluded, I began to inspect the Dom, but my researches were brought to an abrupt conclusion by the sacristan jangling his keys preparatory to locking up the church. There was nothing to do, therefore, but to take my departure and await a more favourable opportunity for studying its internal structure and arrangements.

Having half-an-hour to spare before breakfast, I descended the steep flight of steps conducting to the height on which the Dom and St. Severus stand, crossed the Friedrich Wilhelms Platz, and plunged into the picturesque level portion of the town. Presently I encountered two of the longest Early Middle Pointed churches I had ever seen—neither falling far short of 225 feet, I should imagine—the Dominican and Franciscan churches, locally known as the Prediger and Barfüsse Kirchen. Each is a noble and refined specimen of rather late thirteenth-century Gothic, consisting of a nave and choir contained beneath one long stretch of tiled roof, but with nothing to mark the separation, a graceful

[1] St. Boniface, the English Wynfrith, established a bishop's see at Erfurt in 741, but it lasted only until 755, when on the death of Adolar, its first and sole bishop, it was incorporated with Mayence.

Since the re-establishment of the Prussian hierarchy in 1821, the Catholics of Erfurt have been placed under the jurisdiction of the Bishop of Paderborn.

octagonal turret, doing duty for a steeple, being placed at the side of the clerestory at the point where the choir commences. In the Dominican church the aisles are continued to the whole extent of its fifteen bays, whereas in the Franciscan church they are co-extensive only with the nave, the deep choir projecting aisleless beyond it. Lying as they do parallel with, but at a little distance from one another, these two immensely long edifices recalled our St. Mary's and St. James' at Bury St. Edmunds. Of smaller dimensions, but equally fine and pure in style, is the Augustinian Church. It is, however, devoid of the clerestory which forms so imposing a feature in the other two.

Churches—some of them square-ended—cluster in Erfurt almost as thickly as in Cologne, and though not of large dimensions are, generally speaking, beautiful and refined examples of Complete Gothic work, which seems to have attained a peculiar excellence in this the old capital of Thuringia.

The Dom having been rebuilt piecemeal during the latter part of the fourteenth and the first half of the fifteenth centuries, it is not possible to say with certainty what it was like in its Romanesque form; but judging from the shape and position of the towers, which together with that portion of the building contiguous to them are the only remains in that style, it is not unreasonable to suppose that it resembled the not far distant cathedral of Naumburg. Portions of the cloister were rebuilt during the thirteenth century, but it was not until the succeeding one was far advanced that the old choir, which was found too small for the number of Benedictines assembled there during the offices, gave place to the present magnificent one. Begun in 1349 and finished three years later, it must be considered the noblest example of a deep aisleless apsidal choir in all Germany.

Shortly after, the reconstruction of the nave was taken in hand, and on the plan then in vogue, viz.

that of a central and two side aisles of equal height. In breadth, however, the aisles are almost double that of the nave, a defect which might have been remedied by the subdivision of the former, as in the case of the minster at Ulm. Indeed as a specimen of Late Gothic this nave of the Dom at Erfurt cannot altogether be pronounced a success, though what might have been an unsightly expanse of roof is avoided by the introduction of gables above the wire-drawn windows, and their connection with the main roof by short transversely gabling ones.

On the north side of the Dom, and within a few feet of it, stands St. Severus, so close indeed that, viewing the two buildings from the west, they appear to touch. The ground between the churches is narrowest towards the east, the Dom inclining towards the north, and St. Severus towards the south. The latter is not a graceful composition externally, consisting of a five-aisled nave, contained beneath one immense slope of roof. At the east end of the nave rises a narrow, elongated piece of masonry, the whole breadth of the church, from which rise three turrets, each supporting a tapering spire of slate. Tacked on to this is a shallow polygonal apse. Ungraceful as the contour of St. Severus is, its triplet of acutely pointed spires forms, with that of the Dom, a group of no little singularity and interest, while the breaking up of the internal area into five avenues is productive of some pleasing cross views.

Towards the conclusion of breakfast in the cheerful Speisesaal of the Thuringia Hof, some great bells began to send forth their voices from St. Severus, being presently joined by the sonorous ones of Maria Gloriosa and Susanna, who inhabit the steeples of the Dom.

Anxious to view the interiors of these two churches before their morning offices began, I quickly despatched the meal, and, joining a group of persons, among whom were several picturesquely attired country women with market baskets, once more wended my way up the steep

ERFURT.

(The Dom and St. Severus from the East.)

flight of steps and re-entered the Dom by the triangular porch. One of its doorways, that facing north-east, is guarded by the Apostles; that looking in an opposite direction by the Wise and Foolish Virgins, into whose countenances the sculptor has as usual thrown an expression which in some cases is almost ludicrous.

Entering the nave by this imposing portal, I found the benches gradually filling with a congregation which at no part of the service attained vast dimensions. A picturesque feature was the presence of the above-mentioned smartly coiffured peasant women, who, kneeling in an unbenched part of the nave with their arms extended, Teutonic fashion, in the form of a cross, helped, together with the sun streaming through the tall windows of stained glass on to the slender clustered columns, and dimming the *coronæ* of candles suspended at intervals down the nave, to compose one of the most charming scenes I have ever witnessed in a Continental church.

In rebuilding the choir its architect, wishing to give it more breadth than the old one, set its walls much further back, consequently it presents a foreshortened appearance. It is possible that it was in contemplation to destroy the old towers altogether, and thus throw this grand, lofty eastern limb into a nave of similar character and proportions. The spectator viewing this choir at a little distance, therefore, can only see a confused grouping of a light iron screen, a voluptuous reredos in the style of the Renaissance completely blocking up the central compartment of the apse, and a mass of gorgeous old stained glass. But when he advances within the *cancelli*, the magnificence of this fine piece of German fourteenth-century work, with its tall transomed windows filled with brilliant though late glass, too rich in colour for the traceries which it quite conceals; with its returned stalls, similar in design to those of Winchester, and occupied very promiscuously on the Sunday of my visit by ladies and children, bursts upon the view.

By the time I had finished my inspection of the interior of the Dom—leaving its beautiful cloistral appendages for a more favourable opportunity—the benches in the nave and those located in the ante-choir between the towers were fairly filled. About half-past nine an organ in the west gallery struck up a solemn piece by way of introduction to the Asperges. These were performed by a coped priest, a small server habited in cassock, surplice, and tasselled tippet bearing the brazen vessel. The antiphon and its attendant Psalm were sung to the familiar tune, and when the circuit of the church had been made the High Mass commenced with a procession, the celebrant bearing the Host under a canopy, and attended by deacon and subdeacon in vestments of white and gold. The procession, which also included crossbearer, taper-, incense-, and banner-bearers, was joined on its passage down the nave by the greater part of the congregation, and to the strains of

"Pange lingua gloriosi
Corporis mysterium"

left the building by the north-west door, made the circuit of the exterior along the terrace behind the apse, and re-entered the church through the cloisters, the organ taking up the melody of the grand old hymn as the procession reached the nave in a manner which struck me as very felicitous. During the procession outside, the great bells Maria Gloriosa and Susanna [1] joined their voices, and the scene in the freshness of early morning, with the red-tiled houses and churches of the city lying panoramically at our feet, the solemn notes of the Gregorian chant, the curling incense, and the sun glinting on the processional cross and banners, was indescribably beautiful.

The Dom at Erfurt having been deprived of its religious in 1803, when the convent, one of the richest

[1] Upon this bell is inscribed, "Ich heiss Susanna, und treibe die teufeln von danna" ("My name is Susanna, and I drive the devils hence").

in Germany, was suppressed, the services do not present any features, musical or ritual, of more than ordinary interest, being, in fact, such as one may hear in the head church of any considerable German town on Sunday morning. The music throughout was Plain Song, sustained by a body of unsurpliced boys and men in the western gallery, relieved, however, at the Offertory by a hymn sung to the tune familiarized to us by its adaptation to the words "Jesu, meek and lowly." Mass concluded, the officiants retired to the sacristy, but the bulk of the congregation remained for the sermon, which was preceded by a hymn sung with much fervour to a melody I did not know. I then quitted the Dom, and after lingering for a short time in the cloisters, which present a most interesting combination of styles, descended into the eastern part of the city, reaching the Dominican church as the congregation were singing the concluding hymn to the well-known tune of "Straf mich nicht in deinem Zorn."[1]

The congregation, a by no means large but "eminently respectable" one, dispersed with little ceremony as soon as the blessing had been pronounced by the black-gowned Prediger from the nave altar. The two candles which had been burning upon it on either side the crucifix were then extinguished by two boys in subfusc gowns, something like those worn by the Norwich choristers in pre-Goulburn days, after which some persons began bawling directions to each other in a most unecclesiastical manner from opposite sides of the galleries that unfortunately choke the aisles of this graceful church. Altogether the atmosphere was not devotional.

The Barfüsser Kirche, from whose portals the congregation had streamed forth, was likewise open, so that I had an opportunity of comparing the interiors of these

[1] A penitential melody, wedded ingeniously, but not very appropriately in *Hymns Ancient and Modern*, to the words "Christ the Lord is risen again."

two remarkable specimens of Complete Gothic work, which although simple in style fulfil perfectly the requirements of the orders that built them. In the Dominican church the aisles, continued as I have already stated throughout the whole length of its fifteen bays, are divided from the nave and choir by rather acutely pointed arches springing from tall octagonal

ERFURT.
(The Franciscan Church.)

columns. In the Franciscan church, whose deep choir is aisleless, the nave arcades are lower and wider, and comprise two windows of the aisle and clerestory. Both churches are vaulted throughout in compartments corresponding with the clerestory, with this difference, that whereas in the Dominican church all the groining ribs spring from corbelled shafts, in the Franciscan church only the intermediate ones do so. Again, in the former edifice a solid roodloft completely spans the church

between the tenth and eleventh bays, thus adding to its already enormous length, while the latter is open from end to end, and although commensurately long does not appear so. In connection with the roodloft in the Dominican church I noticed that between it and the enclosed choir of the religious, which with its "returned" stalls has come down to us in a marvellously complete state, a bay of the choir intervenes, a very peculiar and, I should imagine, unique arrangement. The traceries of both churches afford fine studies, a favourite device being one large trefoil, and I also noticed that combination of window and doorway which the German architects were so fond of during the later phase of the Complete Gothic style.

Somehow or other I contrived to miss the afternoon service at the Dom, but later on, happening to pass a mediæval Catholic church in one of the busy thoroughfares—small, with little pretensions to architecture, but tastefully decorated and furnished—I stepped in, took a seat, and prepared to assist at the office which was just about to commence. There was a large congregation, composed almost entirely of the poorer classes, and a respectable elderly female politely offering me a share of her Gesang und Gebetbuch, I found the service to consist of devotions to the Blessed Virgin, a pleasing feature being the extreme heartiness with which the congregation joined, in the natural voice, in a series of ejaculations interspersed with the singing of a hymn, whose first verse commencing

> "Alle Tage,* sing und sage,*
> Lob der Himmels Konigin!"

called upon the worshipper to

> "Sing and say, every day,
> Praised be the Queen of Heaven!"

Sung as it was in unison to a broad melody, and very deliberately—a pause being made at the asterisk—the effect was exceedingly impressive.

Being homeward bound, my return journey was a somewhat hurried one. Leaving Erfurt in the afternoon of the following day, and travelling through Eisenach, Cassel, and Warburg, it was on the stroke of midnight when, tired out with the tedious journey, I drove into Paderborn. However, late hours having little or no effect upon my constitution, I was up and in the cathedral by eight o'clock the next morning, when its spacious nave presented an interesting spectacle, filled as it was with children hearing their daily Mass and joining in the simple hymns incidental to the office, accompanied by the great organ at the west end.

Subsequently I assisted at the Canons' Mass, and then, after a few ecclesiological researches, took train to Soest, unable to resist another ramble about its tortuous streets and around its walls, quite envying the vulgar children who were playing beneath the shadows of its old steeples. Shortly after noon I caught an express from Berlin, and then after flying through a succession of manufacturing towns, quite ineligible in an ecclesiological point of view, drew up in the twilight at Cologne—a short delay on the Rhine Bridge before entering the station affording me a view of this Rome of the North, with its numerous steeples, under conditions of a superb sunset, all dominated by the cathedral, whose colossal blue-grey choir appeared to rise from a perfect forest of flying buttresses and pinnacles.

CHAPTER XIII

COLOGNE

EARLY on the following morning I sallied out to renew acquaintance with the ecclesiology of a city which had left so many pleasing impressions upon my mind a few years previously. Some of its buildings had been but hurriedly and imperfectly inspected, particularly the great triapsidal basilica of St. Mary in the Capitol; so towards it I bent my steps first of all. But there were distractions by the way.

One was presented by the Anlys Kirche of St Maternus, the smallest of Cologne's Romanesque churches, which, hidden away in a narrow side street between the river and St. Mary in the Capitol, is overlooked by the generality of visitors. It consists of a nave with aisles, a tower over the choir, and an apse beyond, and is chiefly remarkable as being one of the two Romanesque churches in Cologne (the other is St. Ursula's) possessing that peculiarly Rhenish feature—the Männerchor or triforium gallery above the arches opening to the aisles. Subsequent examples of the Männerchor occur at Cologne in the thirteenth-century decagon of St. Gereon's, and in the Late Gothic outer aisles that have been engrafted upon the Romanesque nuclei of St. Peter's and St. Columba's of Sens.

Shaping my course in a westerly direction, I arrived beneath the low Gothic archway opening into the precincts of St. Mary in the Capitol. This grandly situated transverse-triapsidal church occupies the site of the

Capitol of the Roman city of Agrippina, hence its appellation, Santa Maria in Capitolio.

It was founded in the year 700 by Plectrudis, the wife of King Pepin Héristal, from whom she had separated, for a convent of nuns,[1] but, excepting perhaps the western tower, it is hardly likely that any part of the present church is anterior to the eleventh century.

Its three apses present a noble group, but the *ensemble* is hardly so imposing as that of the Apostles' Church, angle turrets and a central lantern being required to bind the arms together.

Ascending the steps to the north transept and passing through a doorway whose valves are carved with Scriptural subjects in bronze, executed at the end of the twelfth century, and in some respects comparable with those in Hildesheim Cathedral, I found myself in the basilica, whose appearance, always solemn, was rendered doubly so on this occasion by the congregation of children who, assembled for their daily *Schulmesse*, filled the simple Romanesque nave from end to end. The oldest portion of St. Mary in Capitol at Cologne is the nave. Dating from the earliest years of the eleventh century, its character was much altered 300 years later when the present groining was introduced.

As may be seen from the arcades, which are continuous instead of being broken up into pairs, as at St. Cunibert's, St. Martin's, the Apostles' church, and other later Rhenish specimens, by vaulting shafts, the nave of this church had originally one of those flat wooden ceilings which seem to have been the general covering for German basilicas of the tenth and eleventh centuries. To be able to vault a cathedral nave was deemed a great triumph in the twelfth century.

Those monster works of the Hohenstauffen dynasty

[1] In a paper on Collegiate Churches contributed to *The Ecclesiologist* of February, 1865, Rev. Mackenzie Walcott tells us that the establishment of St. Maria in Capitolio, until its suppression in 1803, consisted of nobles, canons, and *canonesses!*

on the Rhine—the cathedrals of Mayence, Worms, and Speyer—are perhaps, to some, ugly buildings, but like the Pantheon and the temple at Pæstum, they are grand, because they are the expression of a great style. Germany has comparatively no architecture of her own except these great Rhenish basilicas, but they are glory enough.

The elevation of the nave in all these churches exhibits —varying, however, in richness—the same distribution of parts, *i.e.* first the arcades, next an unpierced wall space—reserved doubtless for pictorial enrichment—and, surmounting all, the simple clerestory of round-headed windows. It is probable that, after the three grand and rich apses had been added to St. Mary in Capitol during the twelfth century, its possessors became dissatisfied with the plain wooden ceiling of the nave, and, in course of time, had it replaced by the present by no means admirable Pointed vault, whose groining ribs start from slender shafts prolonged down the walls to the shallow capitals of the square piers, and thus an interesting specimen of original roofing was lost to us.

As he advances up the church, the three grand apses unfold themselves gradually to the visitor.

A more appropriate climax to the basilica could hardly be devised, and it is, moreover, one whose effect is not destroyed by something less imposing beyond. Each apse opens into an aisle of the same width as those of the nave by a series of narrow round-headed arches on simple cylindrical columns with cubiform capitals.

The windows lighting these circumambient aisles are Middle Pointed insertions, and somewhat disturb the general unity. The High Altar stands in the chord of the eastern apse beneath a modern ciborium of Italianizing-Romanesque character. Across the arch opening into this apse stretches the roodbeam. Walls, roof, and pillars are richly frescoed, forming with the painted glass a *coup d'œil*, which can hardly fail, I think, to recommend itself to the admirer of restored polychro-

matic decoration, although he may prefer, *per se*, mosaic from its more enduring qualities.

The tower opens to the west end of the nave by two arches. The upper one is fitted with a Romanesque arcade supported on slender shafts, having Corinthian capitals like those in the octagon of the Dom at Aix-la-Chapelle and the three-sided west end of the minster at Essen. The space behind these arcades, in all probability the oldest existing portion of St. Maria in Capitolio, was formerly the nuns' choir. It is now occupied by the organ.

The lower arch is concealed by a most elaborate screen of marble and alabaster, with metal grilles and gates. It dates from the Early Renaissance period, and was removed to its present position from the entrance to the choir a little in advance of the crossing, when the collegiate establishment was dissolved early in the last century.

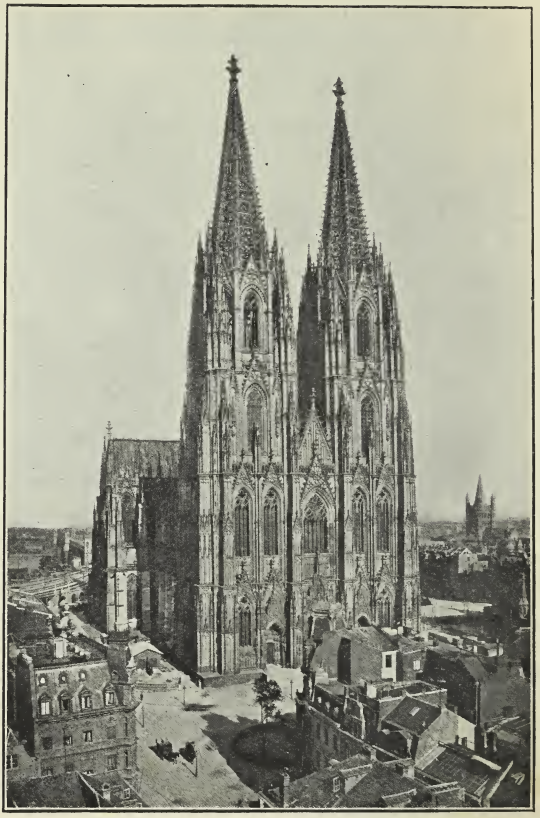
Passing from the dim religious light of St. Mary in the Capitol through the large transitional western cloister, I regained the busy streets and shaped my course northwards to the cathedral.

The grand clerestoried Middle Pointed church of the Minorites challenged attention on the way thither, and a short time was spent in examining its interior, which, although lofty and spacious, reveals poverty of detail. It also exhibits that peculiarly unpleasant German feature, the portion of unrelieved wall between the nave arcade and the clerestory. Externally, however, the outline of this Minorite church at Cologne, with its rather tall and lean-to aisles, its flying buttresses, its noble western elevation lighted by a large geometrically traceried window of eight divisions, and with its long line of roof broken only by a light flèche marking the commencement of the chancel, is exceedingly striking.

It was now about nine o'clock. The sun was shining brilliantly out of a cobalt sky, against which the mighty cathedral rose like a cliff.

One of its bells was sending forth his sonorous voice over the city in announcement of the Morning Chapter

Offices, so, glad to seek the shade of the five-aisled nave, I ensconced myself near the great south-western pier of



COLOGNE CATHEDRAL AND ST. MARTIN'S CHURCH
FROM THE NORTH-WEST.

the crossing; listened to the solemn strains of the Gregorian chant; and watched the sun as it streamed through the painted glass of the clerestory upon the

curling incense and the rich vestments of the canons, who, as they moved to and fro before the High Altar, looked from my distant place like golden beetles, and framed the cathedral's history into this.

The Romanesque cathedral of Cologne was destroyed by fire in 1248. The data respecting this building are too apocryphal to be relied on ; but if Boisserée is to be credited, it must have resembled the other great Rhenish basilicas of Mayence, Worms, and Speyer.[1]

Completely abandoning their traditional school—of which an example had been completed only that year in St. Cunibert's—the citizens resolved upon the erection of a building which, commensurate with the wealth and importance of Cologne, should rival those great works which were rising all over Northern Franee.

There was now great need for a new cathedral, not only to replace the old one, but to receive a treasure which, more than any other cause, has contributed to the glory of Cologne. This consisted in the bones of the Three Wise Men of the East, captured at the siege of Milan by Frederic Barbarossa, and considered one of the greatest triumphs he had achieved, and which, being presented to the city of Cologne, demanded the costliest edifice that man could raise. At the same time, as if to favour the occasion, the wealth of the city and Chapter had so accumulated as to gain for this period the appellation of the Golden Age of Cologne ; while a new era of architecture, just budded in the land, waited apparently but this opportunity to spring into maturity. It seems, however, that the plan of erecting a new cathedral on a grander scale had been long previously contemplated.

Archbishop Engelbert, Count of Altona and Berg, murdered in 1225, so openly entertained the idea as by some to have been considered the author of the original design ; while under his successor, Conrad of Hoch-

[1] In his *Histoire et Description de la Cathédrale de Cologne* (1843) Boisserée gives an illustration of this Romanesque church restored in imagination.

steden, it so far ripened that all preliminaries were ready for the foundation of the new building only a few months after the destruction of the old one. On August 14, 1248, Archbishop Conrad laid the first stone of the present cathedral, at a depth, as Boisserée has ascertained, of above forty-four feet below the surface. Doubtless the great and gifted man whose spirit conceived the plan in all its harmonious wholeness, and whose mental vision saw it completed in all its elaborate detail, took an important part in that day's pageantry. That particular combination of letters and syllables, however, by which he was known in his own generation, and which was as familiar to all those present as the name of the archbishop himself, was to be buried in the secret depths of that stupendous monument, which, while it has proclaimed his genius far and wide, has, it seems, for ever entombed the man. He has bequeathed his beautiful ideas in ciphers which all may read, but left not a letter to tell his name. Since that day, more than six centuries have rolled a veil over it, which it seems hopeless now to lift. Assiduous researches have been made by the first antiquaries in Germany, and the *Domblatt*[1] especially has been the arena of indefatigable controversy as to whom the honour of the pile is due. It has been given alternately to Archbishops Engelbert and Conrad; to Albertus Magnus, to one Meister Gerard, who was the first Dom Meister, and others—the arguments for each being equally conclusive, and all therefore terminating precisely as they began. At most, the architects of those times are mere ideas to us, and such let him of Cologne remain. The name of Erwin of Steinbach has incorporated itself with the cathedral of Strassburg—it is too late for a new name to do that with Cologne. Overbeck has, therefore, settled the matter wisely in his great picture at Frankfort, "Religion Glorified by the

[1] A gratis supplement to the weekly *Kölnische Zeitung* detailing the progress of the works at the cathedral since their resumption during the first half of the last century.

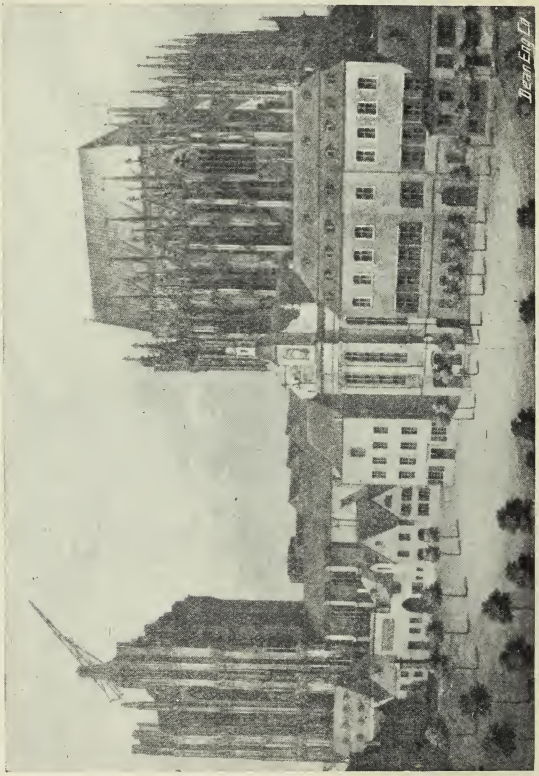
Arts," where he presents the Great Unknown of Cologne as the Genius of Architecture, under a figure of solemn and abstract beauty.

Begun then in 1248, the choir of Cologne Cathedral is perhaps one of the most perfect examples of the most perfect period of Christian architecture—a specimen of the art exactly at that point of perfection which the Middle Pointed style had attained both in England and France under Henry III. and St. Louis. Gradually during seventy years this gigantic choir rose, until on September 27, 1322, it stood ready for consecration—a great occasion and one on which Cologne overflowed with dignitaries ecclesiastical and civil.

The choir—that portion of the cathedral essential to the performance of the Divine offices—finished, it rapidly became, from the fact of its enshrining the remains of the Three Kings, enriched with works of art in every department, the outcome of rival individual munificence. But the work of carrying out the remainder of the design was not prosecuted with similar enthusiasm, its fate depending much upon the nature of the prelates who successively filled the archiepiscopal throne. If peaceable, the works advanced; if bellicose, they stood still. Indeed, when we consider that the work dragged on for nearly two centuries after the completion of the choir, its uniformity of style is most remarkable. In England the state of things would have been far different.

This was the condition of the cathedral at the opening of the sixteenth century. The gigantic choir with its corona of chapels, and the eastern side of either transept, stood finished, and the northern aisles of the nave had attained their destined height. They had been groined, and their four great windows had received their complement of stained glass from the school of Albert Dürer. On the south side the aisles had stopped midway, the windows being arrested at the spring of their arches. The southern steeple had been carried up to a height of 170 feet, sufficient to allow of the bells being

removed into it from an old wooden tower which had served as a belfry to Charlemagne's Romanesque cathedral. The opposite tower had barely risen twenty feet, a small portion of the north transept façade was visible,



COLOGNE CATHEDRAL IN 1820

while of such of the remaining portions of the building as had not yet made their appearance above ground, the foundations were said to be perfect.

In 1509 all hope of completing the cathedral seemed

to have been abandoned, so to render the nave and its aisles as far as possible available for use, they were temporarily roofed, and so left.[1]

Then came the Reformation and that succession of religious wars which convulsed Germany for so long a period; and for many a year to come, this colossal choir, the embodiment of all that is noble in Gothic, stood to be looked upon by the people of Cologne with ill-will, not only as a monstrous mistake which their forefathers' "barbarity" had entailed upon them, but as an eyesore to their city, as a drain upon their pockets, and only to be kept standing to avoid the greater expense of demolition. Some schemes which were floated during the seventeenth century for completing the cathedral came to nought, but during the eighteenth century, the Chapter having grown rich and rampant, it set to work to "improve" the interior of the choir; fortunately the fabric itself escaped those horrible barbarisms which had been inflicted upon Chartres some years previously, but almost all the mediæval *instrumenta* disappeared.

The old High Altar and its ciborium gave place to erections in the worst style of Italian rococo; four candlesticks to match were molten out of as many brazen angels which stood at the corners of the altar; three arm-chairs, snugly upholstered, usurped the place of the stone sedilia; the open stone screens around the choir were demolished, and as a fit *comble* of all, the rich painted glass of the triforium was replaced by plain, because, forsooth, the choir was too dark to allow of these "improvements" being displayed to full advantage. Doubtless, when all these "beautifyings" had become *faits accomplis*, their perpetrators stepped back, took snuff, smirked, and said one to another, "Come, now, I think we look very nice and comfortable."

[1] That no further growth of the great torso was hoped for may be gathered from the fact that a church—St. Maria in Pasculo—and an old institution known as the School of Arts, were allowed to intrude themselves upon the sites of the north and south transepts, and cellars were even hewn out of the stupendous quarry of its foundations.

But the crowning act of vandalism was the removal of the old tabernacle, or Sakramentshäuslein. This was accomplished one night during the absence of the Dean (*Dom Herr*), a man of purer tastes, and who resented to his utmost ability these vandalisms, which for Bœotian ignorance are almost without parallel. This tabernacle was an awkward thing to get rid of, there being sixty-two feet of it. However, got rid of it was—smashed in pieces and thrown one night into the Rhine. Thus there was an enemy to Cologne Cathedral within her. Another was shortly to appear from without, an enemy that had desolated, one after another, "the glories" of fair France —the Revolution of 1794, when the troops of the Republic bivouacked in one part of the cathedral, while another portion was converted into a hay store. Perhaps one of the most serious losses was the destruction of the cathedral archives, which the Chapter forgot in their hurried flight to Arnsberg in Westphalia; with it probably the only chance of tracing the church's original architect passed away. On the restoration of the Cologne churches to religious purposes under Napoleon (after the peace of Luneville had annexed the left bank of the Rhine to France), one pastor and two sub-pastors were appointed to minister to the spiritual needs of a church which only a few years previously was regarded as the St. Peter's of the north. For upon the restoration of the French hierarchy under the Concordat of 1801, the claims of Cologne were quite ignored by Napoleon, who fixed the see at Aix-la-Chapelle, Bertholet, his newly-appointed bishop, congratulating the people of Cologne on the grand Gothic ruin in their midst, and suggesting the planting of poplars around it to increase the effect.

From these combined causes, the choir of Cologne Cathedral had fallen into a terrible state of neglect and insecurity before the nineteenth century had reached its third decade.

The burghers had applied to the modern Charlemagne for £1600 to keep in repair a fabric which nothing but

that tenacity inherent in buildings of its age could have saved from utter collapse, but they were peremptorily refused.

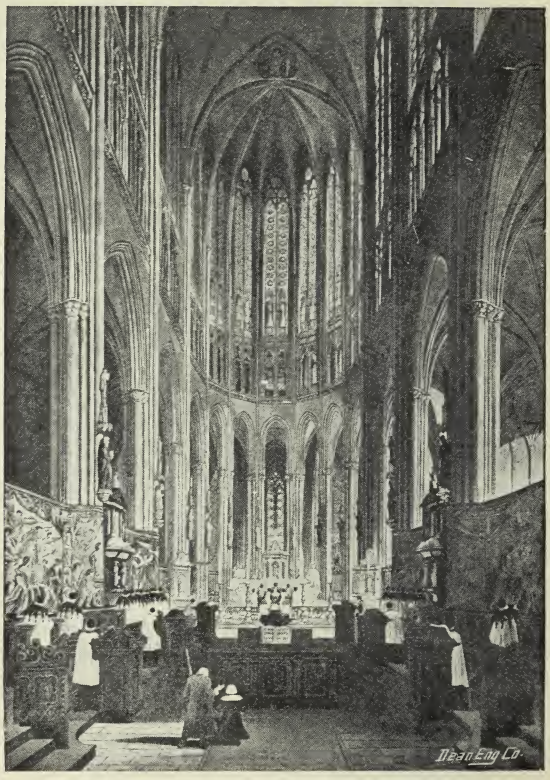
Such was the condition of Cologne Cathedral when, the Peace of 1815 having once more opened the Continent to them, folks recommenced touring. Tom Hood, of whom it was said by a kindred spirit that he "touched alike the springs of laughter and the sources of tears," lamented over the building, awful in its neglect and solitariness, as "a broken promise to God," and Wordsworth, in whose writings there is so much profound ecclesiastical feeling, thus apostrophized it in the eighth of that series of elegant sonnets descriptive of a tour on the Continent—

> "Oh! for the help of angels to complete
> This temple—Angels governed by a plan
> Thus far pursued (how gloriously!) by man."

Upon the restoration of the Rhenish provinces to Germany in 1814, hopes were entertained that the work of rescuing Cologne Cathedral from its degraded condition would be undertaken, in recognition of the country's return to peace and prosperity; but everybody had some ruined fabric of his own to look after, and so the work languished for want of general support.

About this time, the Catholic hierarchy having been restored in Germany, a rearrangement of dioceses took place after the religious confusion that had followed upon the French Revolution. Among other states, Prussia, in 1821, concluded a treaty by which the archbishopric of Cologne, with the three suffragan sees of Treves, Münster, and Paderborn, was re-established; and three years later the Government, yielding to the advocacy of the newly appointed archbishop—Charles Count Spiegel zum Desenburg—undertook the repair of the cathedral choir in its fullest extent, and thus the threatened ruin of this gem of Gothic art was averted. One of the first to bestir himself towards the attainment

of this end had been Sulpice Boisserée, a name to be honoured among ecclesiologists, whose fervent wish that "under the special favour of a mighty prince, and



CHOIR OF COLOGNE CATHEDRAL ABOUT 1830.
(From a painting by Chas. Wild.)

the auspices of a long and happy peace," not only the restoration but the completion of Cologne Cathedral might be undertaken, seemed now about to become realized. When everything in connection with the Dom

appeared at its darkest, Boisserée had measured carefully and made beautiful drawings of its principal portions.[1] By a strange chance this energetic man obtained posses sion of the original designs for the north and south-west towers, which in the confusion of the French occupation had been carted away with other matters of interest from the archive room at the Dom and found their way, the one to Darmstadt, where it was discovered stretched upon a frame used by a thrifty German housewife for drying her beans, the other to Paris.

These works of restoration in the choir of Cologne Cathedral had the effect of stirring an enthusiasm throughout Germany for the completion of the fabric, so contagious, that in 1842 the thread was once more taken up, and royalty having smiled upon the undertaking, the second foundation stone was laid with much pomp by King Frederick William IV. of Prussia, September 4, 1842,[2] and from that time forward during twenty years, the work of completing the southern nave arcade, the western façade and the transepts, the triforia and the clerestories, was prosecuted with great vigour.[3]

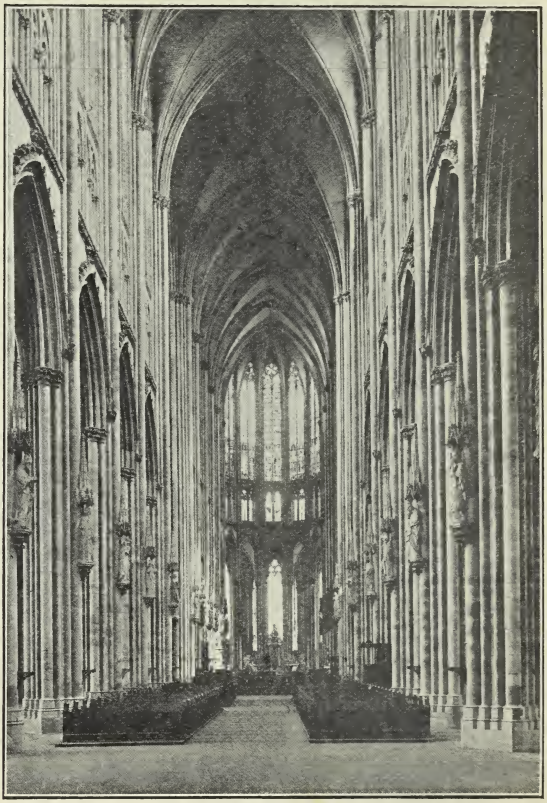
The resumption of the works at Cologne being co-incident with the publication of the *Ecclesiologist*, there appeared at certain intervals in its pages nearly all the

[1] It was shortly before this period that Wild drew his picture of the choir of Cologne for one of a series of Twelve Foreign Cathedrals, published in a portfolio, but unaccompanied by letterpress. With all respect for Prout, it must be confessed that Wild was quite unequalled for the severe truth and fidelity with which he touched upon Gothic architecture, together with a correctness of accessories not often met with at that day. Charles Wild, who also published a corresponding series of the English Cathedrals, was born in 1781 and died in 1835.

[2] The newly beautified choir was re-opened on the same day.

[3] Sufficient progress having been made with the nave to permit of its use, it was consecrated at seven o'clock in the morning of August 14, 1848, exactly 600 years after the laying of the foundation stone of the choir. At ten o'clock High Mass was celebrated by the Archbishop in the presence of the Archduke John, administrator of the empire, King Frederick William IV., and a crowd of notabilities. Among them was Sulpicius Boisserée, who thus witnessed the realization of a part, at least, of his dream of completing the immense design.

architects' reports concerning them translated from the Kölner *Domblatt.* For friendly relations had been cultivated by the leading members of the Ecclesiological



COLOGNE CATHEDRAL.
(The Nave, looking East.)

Society with the Dombau Meister Zwirner, and, on his death, with Reichensperger, so that it was possible to be kept *au courant* with the progress of a work which,

at first but national, soon became one of European interest.[1]

In 1863 the wall which for more than five centuries had closed the choir westward was removed, and the building, now in all essentials finished, thrown open from end to end. Five years later the work of completing the western steeples was resumed, and not until this year did the crane disappear which forms so familiar a feature in all old engravings of the city.[2] The last touches were put to the open-work spires in 1880.

That the great defect of Cologne Cathedral is its relative shortness is generally acknowledged—one that Mr. Fergusson urges the architect commissioned to carry out the plans of the original might have got rid of by omitting the transept. This seems legitimate chamber criticism, but the architect would have been an exceedingly bold man had he taken such a task upon himself. To be sure, a great deal of the nave externally is absorbed in the towers, which extend the breadth of the double aisles, while internally a greater effect of length would have been imparted had the outer aisle on either side been omitted. This would of course have entailed a loss of much picturesqueness, for the vistas presented by these double aisles—especially that looking across the cathedral in a north-easterly or north-westerly direction, whence Albert Dürer's glass can be taken into the group—are strikingly beautiful, while the absence from this part of the cathedral of incongruously furnished altars, and its seating with benches, give it quite an Anglican appearance. The least satisfactory features of the nave are the heavy crockets—not in themselves objectionable,

[1] The *Ecclesiologist* not only frequently gave advice with respect to the internal enrichment of the cathedral, but published a scholarly scheme by Burges for the iconography of its stained glass and imagery.

[2] The old crane which had stood on the unfinished tower for nearly five hundred years, as though proclaiming to a cold and thankless generation that the vows of their forefathers were unfulfilled, gave way about 1819, and was actually replaced by a new one, so deeply did the burghers deplore the disappearance of a familiar form which had so long bent over them.

yet startlingly detrimental to the unity and chastity of the design—introduced by the modern architect as a fringe to the arches, and the painted glass in the four great southern aisle windows. The former of these regretable features does not occur in the choir, and whether there were any indication of such fringes having been intended or not in the nave, the general rule of the reservation of increased richness in detail for the choir is in this instance deliberately reversed. Not only does this feathering destroy scale, but it militates against the employment of any polychromatic decoration similar to the beautiful angels in the spandrels of the choir arches. The history of these frescoes is briefly thus. While the interior reparations were in progress between 1824 and 1842 the remains of some paintings in the spandrels of the choir arcades came to light. A debased epoch's coating of whitewash having been removed there emerged angelic figures of great solemnity, two to each arch, holding the vessels of sacrifice and worship—all upon a pattern ground of gold damask. Even in their faded and imperfect state the effect was so grand that it was decided to call in the aid of modern art and replace them. The choice fell upon Steinle, who had become known in England by his outline drawings of the Seven Works of Mercy. In the large spandrels of the side arches are angels and archangels with their appropriate attributes. These are eleven feet in length, with grand wings and expressionless heads. Between the narrower arches in the apse appear the mysterious four-winged cherubim veiling their faces from the divine splendour.

In reproducing these frescoes, Steinle adhered closely to the spirit of the old composition, the result being that the general effect is one of the deepest religiosity—the height of the arcades giving glimpses of the floating celestial hierarchy from every part of the vast edifice, and thus announcing which is the holiest of all.

Apart from its mural and fenestral embellishment, the choir of Cologne Cathedral, notwithstanding its vast

dimensions, is a model of unadorned simplicity; foliaged caps to the shafts and a simple stringcourse below the triforium are its sole enrichments.

The painted glass from Munich which fills the four windows in the south aisle of the nave is open to the gravest objection. Anything more foreign to the beautiful Middle Pointed work which it should have adorned can scarcely be conceived. Each window has a single cartoon—more suitable for an oil-painting or a fresco—filling the whole four lights. Some of these subjects require central figures, but the middle monial prevents this. Consequently, the whole group has a lop-sided effect, and, which is far worse, the limbs and dresses of the figures passing from one light to another are dissected by the monials in a manner which, to the most reverent mind, cannot but appear ridiculous.

Such subjects should never have been essayed in windows where they disobey all the necessities of construction, are deficient in their effect, and disagree *in toto* with the architecture, the beauty of which they ought to have heightened and brought out.

To turn to the lovely old glass filling the clerestory windows of the choir—which is, by the way, as a rule passed unheeded by the visitor, while the vile daubs to which I have just alluded are hugely admired—is like contemplating some skeins of the delicate old "slacks" or "crewels" with which our grandmothers worked their samplers, after the poisonous hues of the "Berlin wool" of forty years ago. From a background of white the lovely grey-greens, olives, citrons, yellows, cedar-like browns, and rubies of these windows flash forth with a jewel-like brilliancy. It is this employment of grisaille in the Cologne choir windows that assists in imparting an appearance of greater strength to them. They are models of what all stained glass ought to be—simply an architectural decoration, schemed out by the architect, forming part of his entire plan, harmonizing with the style of the building in which it is, and capable of being

executed to a great extent by workmen whose powers are little above being purely mechanical.

All the clerestory windows in the nave of Cologne Cathedral are filled with stained glass, but beyond its uniformity, there is little to remark in it.

The old rococo High Altar and its ornaments shown in the picture by Wild have been superseded by others of mediæval character, but a rood screen and some additional colour are still *desiderata* in the choir of Cologne, yet with these shortcomings the effect of the interior is that which for six centuries Germany had been dreaming after.

But is the finished church—that of which the choir for so many generations claimed to be the torso—the grandest cathedral in Europe?

I should be sorry to say no, but I cannot say yes. Let it be enough to record that if Cologne is not the first of Gothic minsters, it is because there are such churches as Amiens and Rheims, Milan and Toledo. Measurements alone check me in adding Lincoln. Bigness, however, is no criterion of excellence. Putting aside, therefore, all questions of size, the fact of Cologne Cathedral having been begun, continued, and ended in one particular period of Gothic must preclude it from competing as a poetical composition with Canterbury and York, with Ely and Gloucester, with Rouen and Bayeux, with Troyes and Auxerre, in all of which the main charm resides not only in moderate dimensions but in that delightful admixture of styles, that beautiful gradation from Romanesque to Late Gothic, in which the germ of each development is to be discovered in the antecedent work. But more wonderful perhaps than the work itself is the zeal and love and munificence expended upon its resumption, and when we remember the environing difficulties, seemingly at first unsurmountable, one can hardly speak of it in terms of sufficient praise.

After such a feast of Complete Gothic as the cathedral, it is a relief to turn once more to the sombre grandeur

of the Romanesque churches of the Apostles, St. Cunibert, St. Andrew, St. Martin and St. Gereon. Each of the three first named possesses a western transept, which, whatever may have been its *raison d'être*, constitutes a singularly noble feature, and one whose adoption in our town church architecture of the present day is to be recommended both on utilitarian and artistic grounds.

ST. MARTIN, COLOGNE.

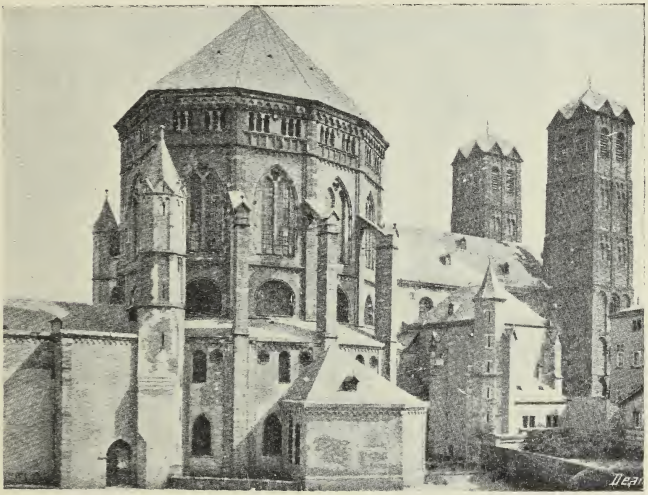
It appears on the noblest scale, perhaps, in the Apostles' church, whose apsidal choir and transepts, pleasingly connected by circular turrets, and surmounted by a low stone-roofed octagon, compose one of the most characteristic architectural groups in the Rhineland. The nucleus of this imposing basilica dates from between 1020 and 1035, but it underwent such extensive alterations at the beginning of the thirteenth century that it may be said to belong to that imposing series of buildings whose reconstruction was undertaken with the return of more peaceful times after a fearful war which resulted in

a wholesale destruction of many of the cities on the banks of the Rhine.

From their style they might be taken by the uninitiated for works of at least half a century earlier, but, as I have more than once pointed out in the course of these pages, the Rhenish people evinced such an attachment to a school of architecture which they had developed on so grand a scale, that when the time arrived for renovating these noble edifices it is not surprising that their architects should with certain modifications have adhered to it.

It is to this period, then, that we must assign those imposing works, the western transept of the Apostles' church, the whole of St. Cunibert's, and a considerable portion of St. Martin's. In addition to the western transept in the first-named, there is a western tower, gabled and crowned with one of those quadrilateral spires so common in the Rhenish provinces. St. Cunibert's has likewise a western tower, as well as a pair flanking the eastern apse, but in this instance the western steeple, rebuilt in 1830, stands immediately over the transept, which will perhaps account for the subdivision of the arches opening into either arm—an arrangement which, while preserving an air of greater length for the interior, deprives the west end of much of that grand spacious and unencumbered character that impresses one so greatly on entering the Apostles' church. St. Cunibert's is perhaps the most extraordinary instance of the longevity of the old Rhenish style, not having been completed until 1248, when the foundations of the cathedral choir were laid. It presents all the features of its school—the plain round-arched nave arcades arranged in pairs between flat pilaster-like masses sustaining the great transverse arches of the vaulting, which is very acutely pointed ; the blind triforium stage—relieved in this instance by shallow arcade work ; the simple round-headed clerestory windows ; the shallow trefoiled panelling in the eastern towers, which here form transepts

on the ground plan, and the row of small arcades just under the eaves of the apse. The arrangement of the upper storeys of this last-named feature, with its round-headed windows, seen through pointed arches on slender banded shafts, and containing some of the best stained glass of the mosaic period in Germany, recalls that of St. Quirinus at Neuss, the parish church at Sinzig, and the cathedral at Münster. I have drawn attention in an



SOUTH SIDE OF ST. GEREON AT COLOGNE.

early chapter to the peculiar plan of the ground storey of this apse, with its exceedingly narrow procession path and its three windows set in shallow apsidal recesses quarried in the thickness of the wall. The somewhat anomalous distribution of St. Jacques at Liège, where recessed chapels project from an aisleless apse, may be considered as partially reproducing an arrangement the essence of which is the negation of the procession path for purposes of circulation.

When I visited St. Cunibert's an obituary Mass was proceeding, and the Majesty on a gold ground which adorns the semi-dome of the apse, looked very grand looming through some wreaths of incense cloud.

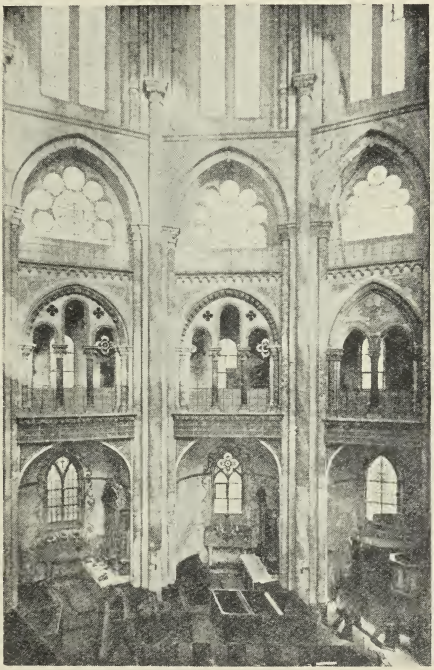
The interior of St. Andrew's, a transverse triapsidal church a little to the west of the cathedral, deserves a visit as one of the best and richest specimens of thirteenth-century Colognese Romanesque. In this style are the central tower and the nave, with its western transept—lost, however, internally through its being occupied by a vaulted gallery, which, supported on five boldly-cusped arches, crosses the nave at the west end, as at Neuss. The transepts, and deep, richly stalled choir,[1] have been rebuilt in Late Gothic, of good, but not particularly interesting character, and with polygonal apses.

In all likelihood the transepts and choir of St. Andrew's terminated in semicircular apses like St. Martin's, the Capitolio and Apostles' churches, so that in their present shape they carry on this tradition.

Of all the Cologne churches, perhaps the most extraordinary and to the architectural student the most instructive, is that of St. Gereon, once the nucleus of a great collegiate establishment having on its foundation a provost, dean, fifteen noble canons, and fifteen priests. The churches of St. Severus, St. Cunibert, St. Andrew, the Apostles, St. George, and St. Maria in Capitolio, had similar bodies attached to them. Situated quite on the north-western confines of Cologne, St. Gereon's, with its more curious than beautiful grouping of parts, constitutes one of the most striking objects in the approach to the city, recalling in effect the Dom at Aix-la-Chapelle. Between a spacious western narthex and a deep apsidal choir, both in the Colognese Romanesque style of the middle of the eleventh century, rises an elongated decagonal nave begun in 1212, vaulted fifteen

[1] A view of the choir of St. Andrew's, Cologne, is given on p. 12 of my *Summer Holidays among the Glories of Northern France*.

years later, and reproducing in its ground plan that of its predecessor whose foundation is attributed to the Empress Helena. Although contemporary with St. Cunibert's this decagon at St. Gereon's evinces a far greater disposition on the part of its designer to lay aside the bold simplicity of the local style for the graceful contours of the early pure Gothic. But the whole work—one of the boldest and the last of the attempts to perfect the feature of the dome in German architecture — is thoroughly Rhenish in sentiment. Unfortunately in the accompanying illustrations, which on the whole exonerate me from the necessity of a detailed description of this church, it has not been possible to show how the roof of this decagon is constructed. I must therefore explain that it takes a simple domical form divided into ten cells by as many ribs, which starting from slender attached shafts with capitals foliaged in the Early French Gothic fashion, meet at the centre



ST. GEREON, COLOGNE.
(Interior of the Decagon.)

in a boss.[1] From the narthex to the west end of the decagon a Pointed door with a square lintel opens, and within the tympanum is a fresco painting—not earlier, I should imagine, than the sixteenth century —of Our Lord in the act of benediction, and in His left hand a book carrying the inscriptions *Ego sum ostium* and ἐγὼ εἰμὶ ἡ θύρα, thus providing the very key to the symbolism of the door.

The choir, long and aisleless, derives much picturesqueness, not to say solemnity, from its elevation upon a crypt divided into three avenues and extending beneath its entire length. The flights of steps that break up its floor level and lead the eye gradually to the apse are a noble feature. With the exception of some large windows inserted in a good Complete Gothic style in the northern wall, this part of the church has retained its original eleventh-century Romanesque character unaltered. There is a double row of good Late Gothic stalls without canopies, but the wall immediately above them has a continuous series of Early Renaissance monumental tablets which produce an effect of much richness.

Here I lay down my pen, not, however, without the feeling that I have been compelled to touch certain portions of my subject superficially, which ampler space would have enabled me to treat at large.

In taking leave of Northern Germany, I cast a backward glance over its architectural aspect with which several most enjoyable visits have made me familiar. Associations have environed certain localities with an interest which illustrated volumes, prints, and photographs—some of them "gatherings by the way" and treasured up as pleasant remembrances—have doubled

[1] The length of this decagon from east to west is 66 feet, and from north to south its breadth is 55 feet. An interesting sectional view of it together with the choir is given by Boisserée in his work on the architecture of the Lower Rhine (*Denkmäler der Baukunst vom 7ten zum 13ten Jahrhundert am Nieder Rhein*). The same work shows a plan of St. Gereon's with the extensive collegiate buildings which have entirely disappeared.

on the return home. Soest and Paderborn, Münster and Osnabrück, Hildesheim and Halberstadt, Naumburg and Erfurt, I now look upon in the light of friends, as old and as valued as Durham and Exeter, as Sens and Chartres.

"I travelled with your book, and have to thank you for directing my steps into some of the most interesting parts of France," or "Thank you so much for guiding me to this or that delightful place," has been addressed to the writer of these pages with regard to his earlier venture on the "glories" of that country—her cathedrals and churches. The simple fact is, that my own chosen track has, not only in France, but in the country whose ecclesiastical architecture forms the subject of this volume, lain out of the beaten road, and richly repaid my preference for unfamiliar localities. The note-book was in constant requisition to record something new in architecture and its accessory arts, in music and in ritual, and such descriptions may induce not a few of my readers to embody my simple *plans de route* in their holiday excursions.

As in the former volume, I have endeavoured as far as it has lain in my power, to treat the churches not merely as great architectural monuments, but as living temples of sacrifice and prayer. Of course I cannot expect everybody to share my enthusiasm on a theme that—inexhaustible in its extent—roused deep thought and feeling in the course of several leisurely tours, replete as they were with incidents of ever-varying nature. But, if any who peruse these published reminiscences shall derive from them hints and information worth remembering, or if they shall gain for me one good man's favourable opinion or confirm one estimable friend's or acquaintance's regard, I shall not have journeyed or written in vain.

INDEX

Abbey, Collegiate and Monastic churches, at Aix la Chapelle, 10; Altenberg, 22, 144; Bonn, 100; Essen, 13; Gernrode, 46, 50; Hameln, 32; Hecklingen, 46, 50; Herford, 32, 35, 112; Jerichow, 91; Laach, 15, 109; Loccum, 97; Marburg, 56; Minden, 29; München Gladbach, 11, 146; Paulinzelle, 48; Quedlinburg, 46; Riddagshausen, 102; Schulpforta, 313; Thal Bürgsel, 48; Ulm, 104; Wechselburg, 48, 52; Xanten, 9, 98, 103

Aix la Chapelle, 10

Aldegrever, Heinrich, 133

Altarpieces, 129

Altenberg, Cistercian church at, 22; stained glass in, 144

Anabaptists, the, of Münster, 166

Andernach, church at, 17, 62, 96, 111

Anomalous plans, 107

Apses, various forms of, 94–108

Arch, the Pointed, in Germany, 5, 18

Archiepiscopal and Episcopal Sees, 157, 218, 278

Architectural peculiarities, 5

Arnstadt, church at, 50, 52, 53

Baltic Provinces, brick architecture of, 64–93, 114, 131

Bamberg, 118

Bartholomew, St., chapel of, a Paderborn, 221

Bells, at Münster, 179; Erfurt, 319

Bernward, Bishop, his works at Hildesheim, 253

Boisserée, Sulpice, 18, 336

Bonn, Minster at, 7, 20, 100, 109

Boppart, 15, 20, 62, 96

Brandenburg, 87–90

Brasses, 150; at Verden, 151; at Paderborn, Lübeck and Thorn, 152; at Breslau, Cracow, Erfurt, Gnesen, Naumburg and Posen, 153

Bremen, 41

Breslau, 133, 153

Brick architecture of the Baltic Provinces, 64–93, 114

Brunswick, St. Blazius, 44, 150; St. Martin, 45; peculiar west fronts in, 43

Calcar, altarpieces at, 131

Candlesticks, 140

Cathedrals: Brandenburg, 87; Bremen, 41; Cologne, 329; Freiburg im Breisgau, 22, 110, 118; Halberstadt, 278; Havelberg, 84; Hildesheim, 251; Limburg on Lahn, 59; Lübeck, 70; Magdeburg, 46, 96, 294; Mayence, 15, 105, 106, 107, 143; Meissen, 53, 118, 153; Metz, 22, 95, 145; Münster, 170; Naumburg, 306; Osnabrück, 26, 111; Paderborn, 26, 216; Ratzeburg, 74; Schwerin, 74; Strassburg, 96, 147; Verden, 42

Catholic and Protestant churches, division of, in towns, 124

Children's Masses, 160

Choirs, various arrangements in plans of, 102; furniture of, 124, 286

Choirstalls, 143

Chorales, 160, 239–250

Churches: Andernach, 17, 62, 96, 111; Arnstadt, 50, 52, 53; Boppart, 15, 20, 62, 96; Brandenburg, 87; Bremen, 41; Brunswick, 44; Colberg, 82; Cologne, 324, 342; Danzig, 83; Dortmund, 39; Erfurt, 53, 54, 115, 314, 316, 320; Gelnhausen, 20; Goslar, 43, 271; Halberstadt, 275, 289; Herford, 38; Hildesheim, 95, 264; Lemgo, 32, 112; Liège, 9; Lippstadt, 38; Lübeck, 72; Luneburg, 68; Minden, 29; Mühlhausen, 53; Münster, 178; Neuss, 12; Oberwesel, 22, 128; Offenbach, 20; Oppenheim, 22, 105, 107, 147; Osnabrück, 28; Paderborn, 243, 247; Prenzlau,

84; Rostock, 82; Sinzig, 109; Soest, 194; Stralsund, 79; Werden, 12; Wismar, 75; Zwickau, 55
Cloisters, 118; at Halberstadt, 288; Münster, 174; Naumburg, 307; Paderborn, 235
Coblentz, 15, 96, 111
Colberg, 82
Cologne Cathedral, 95, 328–342; Church of Sion at, 18; St. Andrew's, 100, 346; Apostles', 343; St. Cunibert's, 344; St. Gereon's, 346; St. Maria in Capitolio, 148, 324; St. Martin's, 111, 343; St. Maternus, 324; Minorite church, 327
Colouring in German churches, 147, 196, 201, 212, 213, 291
Columns, various types of, 37, 50, 56, 79, 80, 82, 90, 176, 186, 230, 264, 291
Column of Bernward at Hildesheim, 255
Corona lucis at Hildesheim, 256
Cranach Lucas, 133
Crypts, 120, 234, 307

Danzig, 83
Dominican and Franciscan churches at Erfurt, 54, 314, 320; at Halberstadt, 276, 277
Doors, bronze, at Hildesheim, 253; at Cologne, 325
Doorways, at Marburg and Friedberg, 58; at Münster, 173, 184; at Soest, 198, 199, 202, 209; at Paderborn, 228; at Halberstadt, 283; at Magdeburg, 302; at Naumburg, 307; at Erfurt, 318; at Cologne, 348
Dortmund, 39
Double-storeyed chapels, 107

Elizabeth, Princess Palatine, abbess of Herford, 33
Erfurt, 53, 115, 313; Dom, 153, 315; High Mass in, 319; Dominican and Franciscan churches, 54, 314, 320; St. Severus, 54, 316
Essen, minster at, 13

Façades, 43, 117, 271, 263, 283
Five-aisled churches, 103
Fonts, 136; at Hildesheim, 258; at Halberstadt, 292
Freiburg im Breisgau, 22, 110, 118
Frescoes, 147, 196, 201, 212, 213, 291, 340
Friedberg in Hesse, 58
Furniture of German churches, 4, 123; altarpieces, 129; choir-stalls, 143; fonts, 136; metal work, 139; organ cases, 162; paintings, 132, 147; pulpits, 141; roodscreens, 124; sculpture, 134; stained glass, 144; tabernacles, 143; triptychs, 130

Gabled towers, 113
Gelnhausen, 7, 20, 96, 128, 145
German church architecture, 5; in Rhenish Provinces, 7–22, 96, 109, 342; Westphalia, 23–40, 97, 111; Hanover and Brunswick, 42, 117; Saxony, 47, 97; Hesse, 56; Baltic Provinces, 64–93
Gernrode, abbey church at, 46, 50
Godehard, St., Hildesheim, 95, 269
Goslar, 43, 271
Gothic Revival, the, 156; and Cologne Cathedral, 335

Halberstadt, 46, 95, 273; cathedral, 278; roodscreen in, 286; churches, 276, 277, 289
Hall churches, 24, 37, 53, 56, 186, 201, 205, 221, 222
Hamburg St. Nicholas, 157
Hameln, 26, 32
Havelberg, 84
Hecklingen, abbey church at, 46, 50
Heidelberg, Church of Holy Ghost at, 129, 158
Herford, 32; Abbess Elizabeth, 33; minster, 35, 112; St. Mary-on-the-Hill, 38, 101
Hesse, church architecture of, 56
Hildesheim, 42, 153, 251; cathedral, 251; bronze doors, 253; Bernward's Column, 255; corona lucis, 256; font, 258; St. Michael's church, 264; St. Godehard's, 95, 269

Höxter, 112
Hymn-singing in cathedrals and churches, 160, 239–250, 320, 322

Jerichow, brick church at, 91

Laach, abbey church at, 15, 109
Late Gothic style in Germany, 54
Lemgo, 26, 32, 112
Liborius, St., 220; festival of, at Paderborn, 239–250
Liege, 9
Limburg-on-Lahn Cathedral, 59
Lippstadt, 38
Loccum, abbey church at, 97
Lower Saxony, architecture of, 42
Lübeck Cathedral, 70; roodbeam in, 129; St. Mary, 72; St. Catherine, 73; stained glass, 145; brasses, 152, 153
Lübke, on architecture of Westphalia, 23
Ludger, St., 170; churches of, at Werden and Münster, 12, 187
Lüneburg, 68
Lutheran churches, sumptuous decoration of, 158; at Paderborn, 247; at Naumburg, 310

Magdeburg Cathedral, 46, 96, 117, 294; roodscreen in, 299; sculpture, 302
Männerchor, the, local use of, 50, 62
Marburg, St. Elizabeth, 56; roodscreen, 128; stained glass, 145
Martin, Dr. Conrad, Bishop of Paderborn, 221
Mayence Cathedral, 15, 105, 106, 107, 143
Meissen Cathedral, 53, 118, 153
Metal work, 139, 232, 253–263, 292, 303
Metz Cathedral, 22, 95, 145
Michael, St., Hildesheim, 264; painted roof, 266
Minden, 29
Modern church architecture, 155
Mühlhausen, 53
München Gladbach, abbey church, 11; stained glass in, 146
Münster, 112, 115, 165; Anabaptists of, 166; cathedral, 170; screen, 176; services in, 177, 182; St. Mary-over-the-Water, 178; St. Clement, 180; St. Martin, 183; St. Lambert, 184; St. Ludger, 187
Mural and roof decoration, 147; at Brunswick, 150; Münster, 176; Soest, 196, 201, 212, 213; Paderborn, 230; Halberstadt, 291
Music in German cathedrals, 159; at Münster, 182; Soest, 193; Paderborn, 236, 239–250; Hildesheim, 251; Halberstadt, 285; Erfurt, 319

Naumburg, 305; cathedral, 306; doorways, 307; steeples, 118, 306; roodscreens in, 310, 312; eastern and western choirs, 308, 310
Neuss, St. Quirinus, 12
Nicholas, St., Hamburg, 157; chapel of, at Soest, 213

Oberwesel, 22, 128
Offenbach am Glau, 20
Oppenheim, 22, 105, 107, 147
Organ cases, 162, 285
Osnabrück, 26, 111

Paderborn, 26, 216; the see, 218; chapel of St. Bartholomew, 221; cathedral, 222; exterior, 225; southern portal, 228; interior, 230; fittings, 232; crypt, 234; brasses, 152, 235; cloisters, 235; churches, 243, 247; services in, 237, 239–250
Paintings, 132, 147, 196, 201, 212, 213, 291, 340
Parallel-triapsidal churches, 97
Parcloses, at Hildesheim, 267; Halberstadt, 289; Naumburg, 307
Paulinzelle, Cistercian church at, 48
People's Masses, 160
Petit, Rev. J. L., on Rhenish Romanesque, 17
Pillar of Bernward, at Hildesheim, 255
Plans, 94–108; 284
Post-Reformation architecture, 153
Prenzlau, 84
Processions, at Münster, 179; at Erfurt, 319

Pulpits, 141

Quedlinburg, 46

Ratzeburg, brick cathedral at, 74
Reformation, the, 4, 66, 123, 153
Religious wars, 4
Renaissance, the, 155
Reredoses, 129, 130
Rhine Provinces, architecture of, 7–22, 96, 109, 343
Riddagshausen, Cistercian church at, 102, 128
Romanesque, long duration of, in Germany, 5, 17
Romanesque the, of the Rhine, 9; Westphalia, 25; and Saxony, 48
Roods and roodscreens, 124; at Erfurt, 322; Gelnhausen, 125; Halberstadt, 286; Lübeck, 129; Magdeburg, 299; Marburg, 57; Naumburg, 310, 312; Wechselburg, 128
Roof, painted, at Hildesheim, 266
Rostock, 82

Sacristies, contents of, 140, 288
Sakramentshaüslein, 143; destruction of, at Cologne, 334
Saxony, architecture of, 47
Schulpforta, 313
Schwerin, cathedral at, 74
Scott, Sir Gilbert, on German church architecture, 18
Screens, 57, 124, 125, 129, 286, 299, 303, 310
Sculpture, 134, 302
Sees, present distribution of, 157
Services in cathedrals and churches, 159; Münster, 180; Soest, 193; Paderborn, 237, 239–250; Hildesheim, 251; Halberstadt, 285; Erfurt, 319
Side chapels, 79, 104
Sinzig, church at, 20, 62, 96, 109
Sion, church of, at Cologne, 18
Soest, 189; pleasant arrival at, 190; Sunday in, 191; St. Patroclus, 193; St. Maria in Hohe, 198; St. Mary-in-the-Meadows, 98, 201; Reformed church, 203; Minorite church, 205; St. Paul's, 206; St. Peter's, 98, 207; chapel of St. Nicholas, 213
Spires and towers, 108–118
Square-ended churches, 100
Stained glass, 144; at Altenberg, 144; Cologne, 145, 341; München Gladbach, 146; Strassburg, 147; Münster, 186
Stalls, 143
Stargard, 67, 79
Steeples, forms and positions of, 108–118
Steinle, frescoes by, 340
Stralsund, brick churches at, 79
Strassburg Cathedral, 96; stained glass, 147
Sunday, at Münster, 165; Soest, 191; Paderborn, 239; Erfurt, 314

Tabernacles, 143
Thal-Bürgsel, church at, 48
Towers and spires, 108–118
Transepts, western, 107, 343
Transverse-triapsidal churches, 100
Treves, 108, 135
Triforia, 50, 62, 208, 212, 300, 324
Triptychs, 130

Ulm, minster at, 104

Verden, cathedral at, 42; brass in, 151
Vestments, at Münster, 180; at Halberstadt, 288
Victor, St., collegiate church of, at Xanten, 9, 98, 103

Wechselburg, 48, 52; roodscreen at, 128
Werden, church at, 12
Western apses, 105, 308
Western screen façades, 43, 117
Western transepts, 107, 343
Westphalia, church architecture of, 23–40; 97, 111
Wismar, St. Mary's, 75; St. Nicholas, 76; St. George, 76

Xanten, collegiate church at, 9, 98, 103

Zwickau, church at, 55

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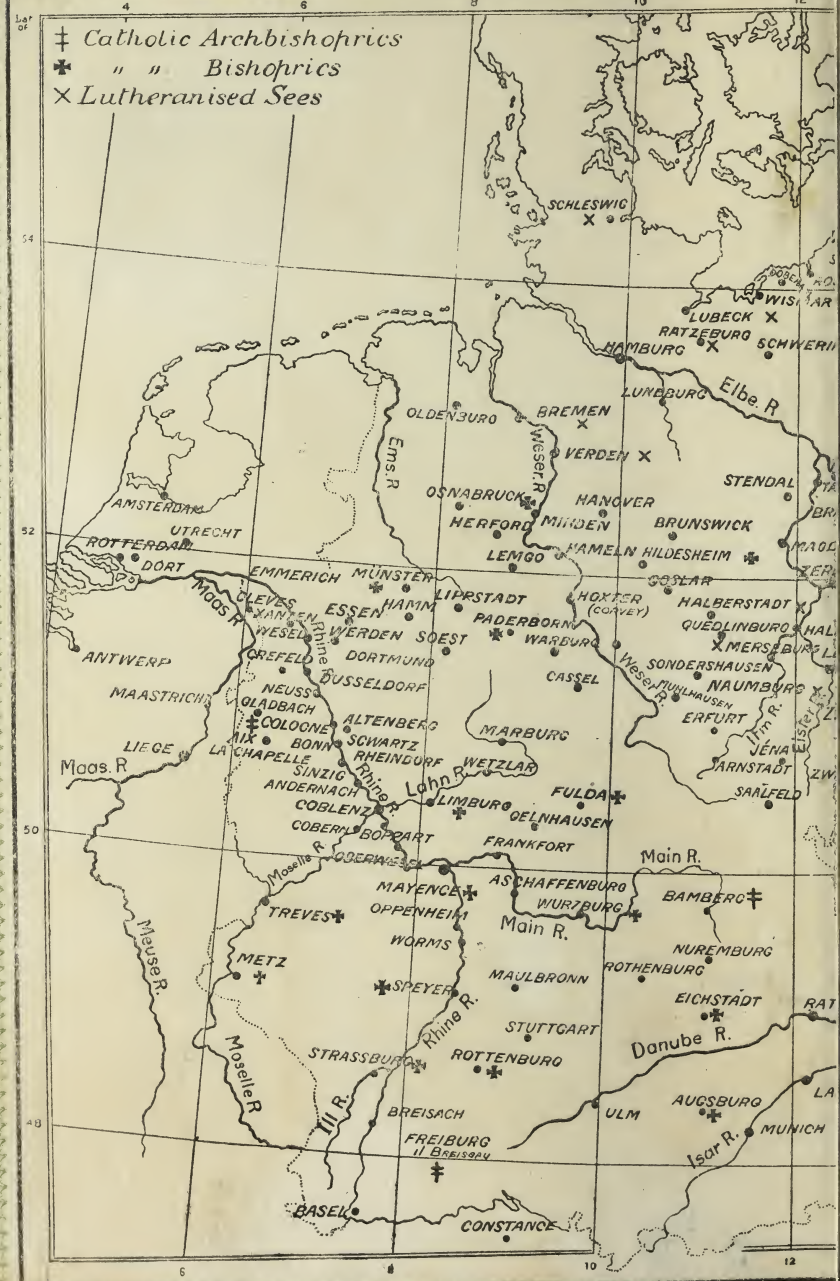
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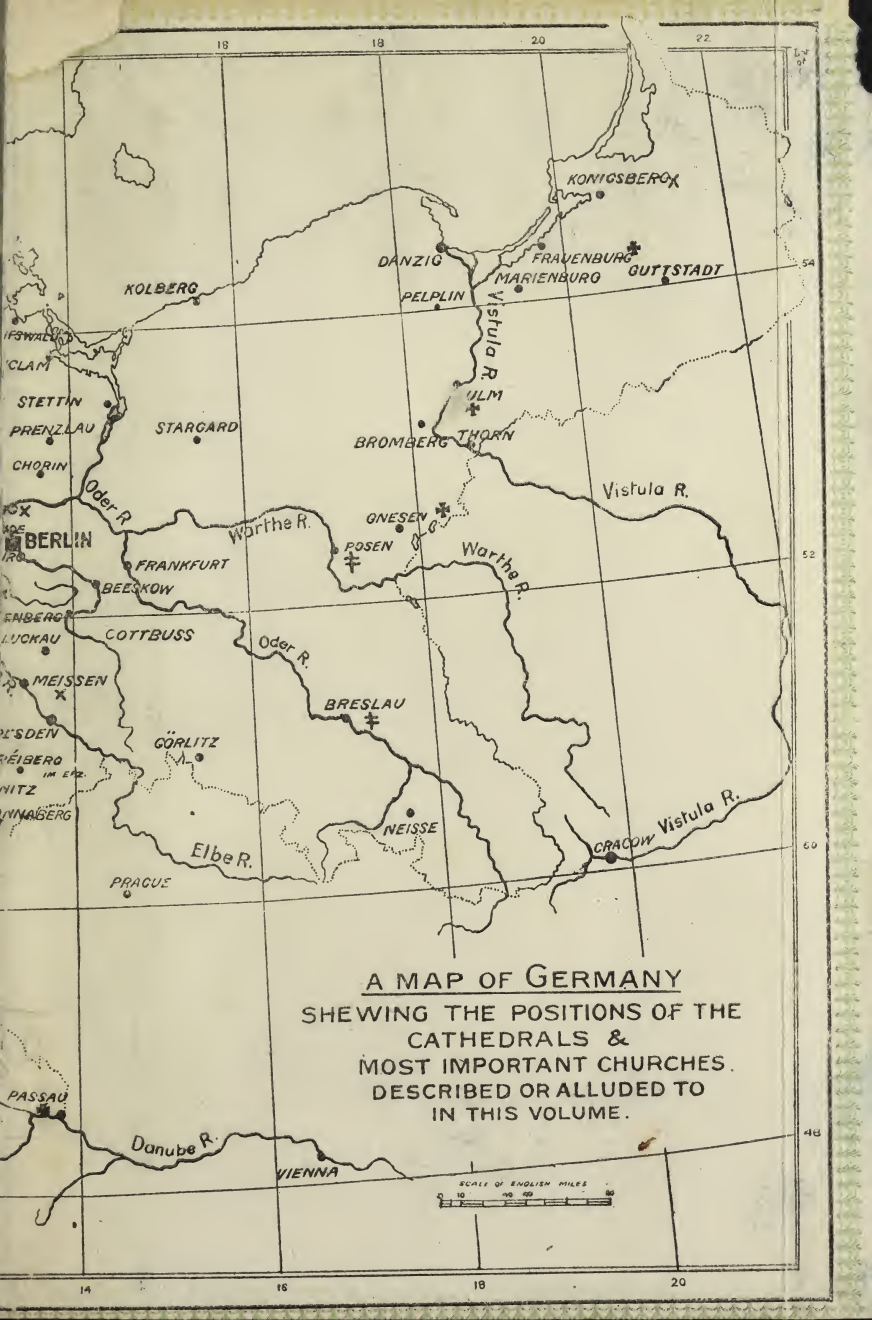

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